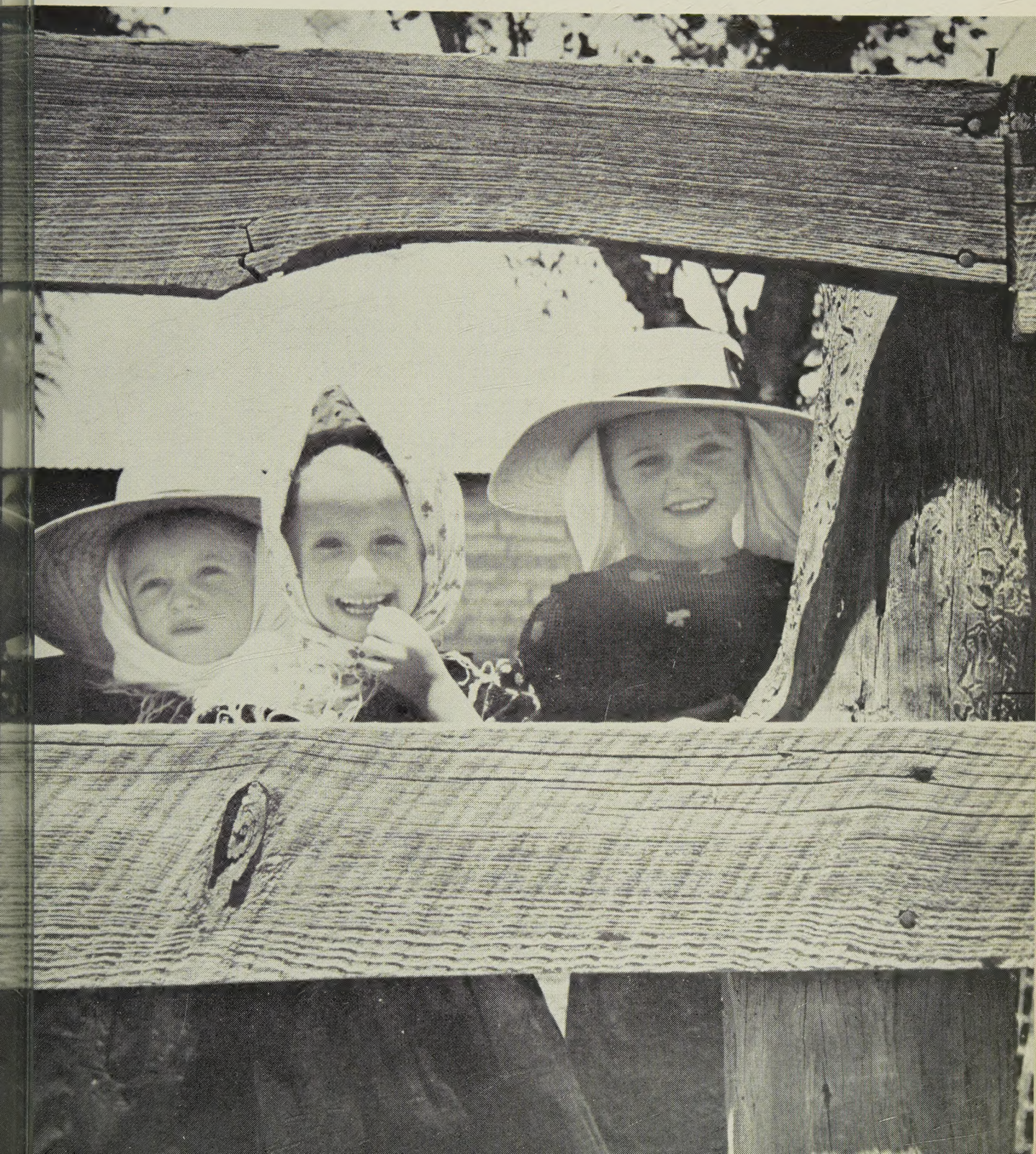
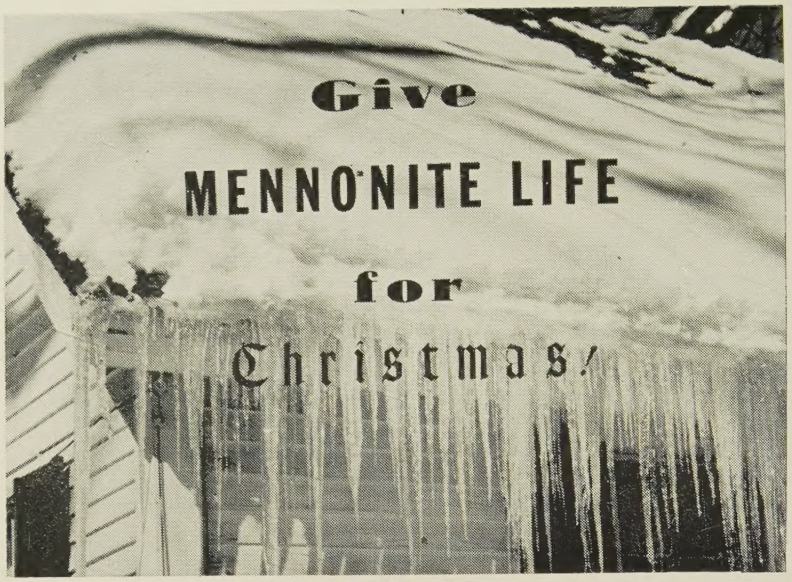
MENNONITE LIFE

January, 1952





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COVER

Mennonite Children in Mexico

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MENNONITE LIFE

An Illustrated Quarterly

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VII January, 1952 No. 1

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In Coming Issues, 1952

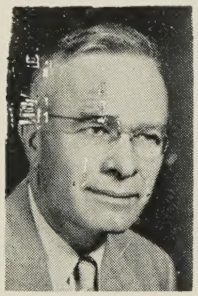
In coming issues *Mennonite Life* will feature some of the findings of the editors, J. Winfield Fretz and Cornelius , while on research assignments in South America and Canada, the Fifth Mennonite World Conference, the ian Mennonites, biographies and communities from various countries, some tragic accounts from the *Martyrs'* r etc. The editors will greatly appreciate further suggestions.

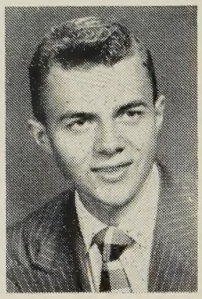
nite Life is an illustrated quarterly magazine published in January, April, July and October by Bethel College, North Newton, Kansas. d as second-class matter December 20, 1946, at the post office at North Newton, Kansas, under the Act of March 3, 1879.

Contributors in this Issue

(From left to right)

H. H. JANZEN, president of the Bible College Winnipeg, Manitoba, was recently under an MCC assignment in Germany.
WILLARD WIEBE, graduate of Mennonite Biblical Seminary, Chicago, pastor of Menno Mennonite Church, Lind, Wash.
B. B. WIENS was teacher of secondary schools in Russia now making his home with his children in Vancouver, B. C.
ELMA WALTNER is a craft designer, wood carver, and free lance journalist from Bonnie Brook, Hurley, South Dakota.





CORNELIUS KRAHN, editor *Mennonite Life*, now engaged in research project for the Social Science Research Council.
P. W. GOERZEN, M.A. on phonology of Low German at University of Alberta, working on his Ph.D., University of Toronto.
KEN HIEBERT native of Mountain Lake, junior at Bethel College, made a trip to Mexico to take the pictures shown.
N. E. BYERS, former dean of Bluffton College, recently returned from a trip to Europe and resides at Decatur, Georgia.

Not Shown

HANS-MARTIN ROTERMUND, Evangelical pastor in Germany. He writes on Rembrandt in numerous periodicals.
CHARLES BURKHART, graduate of Goshen, was MCC worker in Mexico; doing graduate work in music, Colorado College.
PAUL SCHOWALTER, pastor, Weierhof Mennonite Church, Germany, is secretary of the *Mennonitische Geschichtsverein*.

ACKNOWLEDGMENTS

Photo P. 7, courtesy Dr. Franz Stoedtner, Düsseldorf; photo p. 8, Fogg Museum of Art, Cambridge, Mass.; photo p. 9, Foto Marburg. Painting, top. p. 13, courtesy Theodor Hagen, Germany. Photography pp. 14-15, Alfred Löwenberg, Ludwigshaven a. Rhein. Photography p. 17 and back cover, Willard Waltner. Photography pp. 22-26, 29-41, Ken Hiebert. Photographs pp. 27-28, courtesy Wilhelm Rempel. Photography pp. 42-43, F. W. Butterlin, Schafmeister, and Melvin Gingerich.

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Strengthening the Peace Witness

By H. H. JANZEN

THE doctrine of non-resistance is not a doctrine peculiar to Mennonitism. It is a doctrine based on the teaching of the Bible. The rudiments of n already be found in the Old Testament. In the Testament it appears as the full-grown fruit of the ual life. Out of a living union with Christ man be- s truly non-resistant.

oday we as a church find ourselves in the midst of less sea of nations. The waves of the political move- s of the world leave no part of the world unaffected. two World Wars that have been fought during the e of the present century, have confronted us anew the question: "May I as a Christian participate in d and bloodshed in the world?" During the last and also previously, many young people failed to the test because the church had first failed to pro- adequate instruction. That is indeed a great guilt n must not burden our conscience again. For that n we ask ourselves: How can we strengthen the ine of non-resistance in our churches?

ur first answer to this question would be: *By means deepening of the spiritual life.*

hrist came into this world to seek and to save lost rs. For that purpose he lived, taught, and finally on Calvary's cross. The Lord Jesus was truly non- tant. He often proved this during his sojourn on . Nowhere do we ever notice even the slightest trace n act of vengeance. In his conduct toward men he always the same. It was the love that serves, that vated all his dealings with friend and foe alike. The convincing evidence of his non-resistant attitude be found in his death on the cross: "For if, when ere enemies, we were reconciled to God by the death is Son . . . " Romans 5:10.

he Lord Jesus *taught* non-resistance very distinctly. teaching finds a particular expression in the Sermon the Mount. One need only to read thoughtfully thew 5:44. This word of our Lord removes once for all the basis for the justification of all selfish- and vengeance. Whoever undertakes seriously to slate these words of our Lord into practical living, no longer follow where the world gives free reign nan's lowest drives and passions.

hat is how the apostles understood their Master. that reason they spread this doctrine and showed nmistakable words that a Christian, who is born od, cannot conform to the spirit of this world. The of God is shed abroad in his heart by the Holy st. How could he then harm his fellowmen! "Love eth no ill to his neighbour." Whatever we do in spiritual life can only be done out of a living union with Christ through faith. Thus we are truly non-resistant only when, as renewed people, we are made one with him through faith. Then his spirit fills our inner man, which is renewed from day to day through faith, after the image of him that created us.

We can, therefore, not hope to deepen the spiritual life of the church without preaching the whole Christ of the whole Bible. One cannot preach the Christ of the Scriptures and at the same time remain selfish, unloving and revengeful. That is impossible.

Secondly we answer: *By means of a consistent life in times of peace.*

Our teaching will gain in power if it is accompanied by a consistent life. Have we not often heard the expression: "He practices what he preaches." From such living there will emanate a strong influence. We make a great mistake if we give special emphasis to non-resistance as a virtue and at the same time fail to practice other virtues. The non-resistant Christian must also separate himself from the world, especially in his way of thinking. He cannot conform to the world in his thought-life. Many believers think little of it when they permit themselves to be guided in their business or in their family life by the thinking of the world instead of by the Word of God.

In earlier years Mennonites everywhere had the reputation of being honest. Today it is different. That is sad indeed. Can non-resistance and objection to war also be associated with dishonesty? Faithfulness stands next to honesty. Faithfulness in our vocational life, in family life, as well as in the little things. A faithful man is reliable. One can trust him. One can rely on him. During the war and also in the years immediately after the war, one condition has produced undesirable results. When the industries of our country were in need of manpower for the production of war materials and offered enormous wages, many of our fathers and their sons accepted positions in these factories for the sake of remuneration. It was particularly difficult for those who were already employed in these factories to see their way clear when suddenly production was changed from a peace-time to a war-time basis. It was no easy matter for anyone to leave a job in a factory where he had already worked for years. However, where people left the farm and moved to the city to accept employment in defense industries for the sake of money, there we must speak a word of disapproval. Our young men, whom the parents and the churches expected to remain non-resistant, could not explain such inconsistency.

Non-resistance is not limited to objection to war. He who refuses to bear arms, but in the meantime cannot

refrain from quarreling in the family, with the neighbors, or with the brethren in the church, is simply not non-resistant. Let everyone examine himself to what extent he is willing to yield, to keep the peace whatever the cost, and even to suffer injustice if need be.

In the third place, we can strengthen the doctrine of non-resistance *by means of a new orientation.* Such orientation concerning individual points in doctrine becomes a necessity for a church from time to time. We are all human and are liable to err in our teaching. The dust of tradition often settles on certain doctrines and darkens the true contents. Why then, do Mennonites want to be non-resistant? Why do they place such strong emphasis on this doctrine? Is it only a piece of tradition to which we hold so tenaciously?

For me there is but one standard that can and must be relied upon, and that is the teaching of the Scriptures, and in paricular, the New Testament which speaks to born-again Christians, who have overcome the old nature in the power of the Holy Spirit. He who reads the New Testament without bias cannot free himself from the impression that the Christian, according to the teaching of Scripture, is non-resistant. Where the Scriptures speak so clearly, we have no right to stop even with the example of the first Christians as though they set an absolute standard. Should they have failed in but one respect, then we must endeavor to go beyond their experience and practice what we have come to know from the Scriptures as the will of God.

Therefore, we go back to the Bible as the Word of God. The Bible read, believed and taught, will strengthen the teachings of the church. We Mennonites who have migrated from Russia in the 1870's and also in the more recent past, have greatly neglected to teach non-resistance in our churches. We have also neglected to teach the history of our own church. It was, therefore, a lack of knowledge that led many a young man to feel ashamed that he was a Mennonite. In this respect we have much to correct. Sunday schools, young people's fellowships, Bible schools and colleges as well as the ministers of the churches should consider it their duty to include the teaching of the doctrine of non-resistance in their program. This not only in the negative sense of refusal to bear arms, but non-resistance in the true sense of the Word of God.

REMBRANDT, THE BIBLE AND THE MENNONITES

BY CORNELIUS KRAHN

LIONELLO VENTURI, discussing Rembrandt's art, especially his way of illuminating his drawings and paintings, refers to an essay written by the artist and art critic Fromentin, in which the latter says regarding the *The Supper in Emmaus:* "His (Christ's) appearance is that of a divine ghost which cannot be described, the intense ardor of His face, expressed without features, the physiognomy of which is determined by the movement of the lips and the glance —all of this has been inspired, we do not know whence, created, we do not know how."

To this Venturi replies: "Only by centering our attention on light, on that half-shadow which is Rembrandt's light, on his indirect approach to reality, which transforms a body into a soul, can we understand how Rembrandt achieved his work of art." The author continues to discuss the fact that for Rembrandt "the soul of man was reality" and that his beauty was "a purely moral beauty," transforming material ugliness into moral beauty. Rembrandt sacrificed in his work of art plastic forms, worldly things, pomp of wealth and thus attained that humility and insight into human souls which is expressed in his art.

Venturi, continuing his search for the secret of Rembrandt's unique art, states that such renewal in the realm of art could not take place without religious influences. He comes to the conclusion that this influence could not have come from the great Catholic masters, nor from Luther and his followers, nor from the Counter-Reformation. He concludes that the source of inspiration and influence was a "moderate, limited, almost unnoted sect, but one of the most spiritual among the sects of the Reformation"—the Mennonites in Holland. Rembrandt's emphasis on the ethical and his sacrifice of worldly beauty "must have been influenced by the Mennonite renunciation of worldly life. His renunciation of material appearance in order to reach the depth of the soul seems pervaded by the spirituality of the Mennonites."

Naturally, we cannot argue with the author in matters pertaining to a comparative study of art as such which led him to these conclusions. We are inclined to believe that they are correct. Even the assumption that the Mennonite beliefs must have influenced Rembrandt are not entirely new and impossible. However, other factors beside Mennonite influences could easily have influenced Rembrandt. After all, the Mennonites, too, were a part of a certain age and environment in Holland. No doubt Rembrandt's pecularities in his work cannot all be attributed to his contact with Mennonites. He still remains a genius in his own right.

enturi concludes his discussion on Rembrandt by g: "We have no documents to prove Rembrandt's ual kinship with the Mennonites, but his affinity eir conception of moral and religious life exists in aintings. And this reveals the background of Rem-lt's imagination." It is interesting to have this come from an art critic of high esteem in Europe America.[1] Fortunately the relationship of Rem-lt to the Dutch Mennonites has been investigated tly with the greatest of care by two experts in the We shall summarize their findings along these

Rosenberg's Findings

a recent study on Rembrandt, Jakob Rosenberg s out that this great artist of the seventeenth cen- "stood almost alone in his large-scale production iblical works" and that the "significance of this as a manifestation of his strong personal inclina- toward religious art cannot be overestimated."[2] M. Rotermund states that Rembrandt devoted one- of all his work to Biblical subjects, in spite of the that there was little market for that type of art, cially since he developed a new style and did not w conventional patterns. Rosenberg states further a total of approximately eight hundred fifty paint- and drawings of Biblical subjects have survived, e only some five hundred portraits have endured. fter a stimulating survey of Rembrandt's treat- of Biblical subjects, Rosenberg raises the question o whether the artist was an adherent of any reli- s movement of his day, and if so, whether his work cts such a connection. The author concludes that brandt's interpretations express Protestant views he proceeds to analyze to what degree they are Cal- t or Mennonite. Although Rembrandt often reflects vin's theology, that man is powerless before God" demonstrates an "intensified interest in the Old ament" he did not view it so exclusively "through perspective of God's selection and damnation" as did in. As the latter's thinking moved from heaven to earth so Rembrandt's moved from earth up eaven.

Rosenberg states that thus far comparatively little ntion has been paid to Rembrandt's relation to the nonites. After a study of Menno's writings and nonite literature and creeds, the author concludes Rembrandt's art on Biblical subjects is closely ed to the spirit of Mennonitism. He supports this s with a report from Baldunicci who received the rmation from a pupil of Rembrandt that the great t "professed in those days the religion of Mennists" the fact that among other Mennonites he associated Anslo, a Mennonite minister of Amsterdam.

The author particularly examines the writings of no Simons and the spirit and piety of the Dutch nonites in the days of Rembrandt's association with , comparing them with the atmosphere and spirit of Rembrandt's paintings on Biblical subjects. He states that "one gains the impression that the truly evangelical simplicity of the Mennonites, their sobriety, sincerity, and humility are reflected in Rembrandt's religious art much more than Calvinism" and that his Biblical figures "reveal an introspection fused with sobriety and this again links him with the Mennonites." However, Rosenberg cautions those who are likely to make sweeping conclusions when he says: "With all the evidence, outward and implied, that can be brought together to prove Rembrandt's sympathy toward the Mennonites, it would be false assumption to consider his religious art as based exclusively upon their creed. Rembrandt was too much of an individualist to conform completely to any given pattern; one may speak of a spiritual affinity with Mennonites, but should guard against identifying him too closely with them. The painter's powerful artistic impulses and keen imagination, his romantic taste for armor and jewelry, his delight in the dramatic as well as the lyric aspects of the Biblical stories—these are the features which have little in common with the Mennonite attitude. Rembrandt's closeness to reality, his vivid response to the visual and psychological colored even his religious art and lend it, in addition to its basic Mennonite features, a strongly individual flavor."

Concluding our review of Rosenberg's discussion of this question we quote a statement which probably expresses his findings best. "Whether Rembrandt really became a member of the Mennonite community or was only closely attached to it does not greatly matter for the understanding of his work. Neumann's explicit argumentation leads to the conclusion that the artist belonged to the liberal wing of the Mennonite community at Amsterdam, the so-called "Waterlander" group (to which Anslo also belonged), and this seems convincing. But what really counts is Rembrandt's spiritual affinity to this sect, with which he shared many basic beliefs, far more than with Calvinism."

Rotermund's Conclusions

H. M. Rotermund has just completed a specialized study on Rembrandt's relationship to the Mennonites.[3] Apparently neither of the above scholars knew of each other's work. Rotermund describes first of all the religious situation and atmosphere of The Netherlands in the days of Rembrandt; secondly, he investigates and evaluates all available sources on Rembrandt's religious background and affiliations; thirdly, he evaluates and interprets Rembrandt's art on Biblical subjects in respect to his relationship to the Reformed and Mennonite churches; and finally, he correlates his findings with the chronological events in the life of Rembrandt.

In his introduction the author states that the Baldunicci report that Rembrandt was a Mennonite has been somewhat embarrassing and has not found enough consideration in research pertaining to Rembrandt's art.

He states further that his study is devoted mainly to the purpose of analyzing Rembrandt's art dealing with Biblical subjects in order to find out whether and to what degree Rembrandt's affinity to the Mennonites can be demonstrated.

In his first chapter Rotermund describes the development of the Mennonites of The Netherlands adhering to the view of the church "without spot or wrinkle," to a more tolerant and broader concept with the emphasis on the *Imitatio Christi*. This change was effected partly through the Waterlanders and Collegiants. The author points out the conceivability of Rembrandt affiliating with such a religious group.

Surveying the records of the church membership of Rembrandt and his family, the author states that he must originally have been a member of the Reformed church and there is no record that this relationship was broken. On the other hand, he considers the Baldunicci and other reports conclusive evidence that Rembrandt was, if not an official member, closely affiliated with the Mennonites of Amsterdam.

Examining the Biblical subjects treated by Rembrandt, Rotermund enumerates some of the orthodox Reformed doctrines which are absent in his work and then demonstrates the predominant Mennonite characteristics as they are found in his treatment of the Old and New Testament and such ordinances as the Lord's Supper, baptism, and feet washing. The author considers it evident that the spiritual and environmental kinship to the Mennonites is demonstrated convincingly for those who are able to interpret Rembrandt's art and that this evidence is more valid than church records. In a final chapter he harmonizes the findings obtained from a study of the Biblical subjects with the biographical record of Rembrandt, calling special attention to the many friends and clients he had among the Mennonites.

Summarizing, Rotermund states that Rembrandt possibly had contact with the Mennonites in his childhood and that he affiliated with them after 1641 although there is no record that he officially joined a congregation through the act of baptism. Through contacts with the Mennonites, Rembrandt went through deep religious experiences which are the background for some of the characteristics of his later works on Biblical subjects and are from this time on testimonies of Rembrandt, the Christian.

Rotermund raises the question as to whether it is really essential to pursue in detail Rembrandt's religious background and affiliations, and whether it is not enough to follow the traditional view that he was "a great lonesome artist who during the years of misfortune and self-examination learned better to understand the deeper truths of his Bible." With Zinzendorf he replies "without fellowship there is no Christianity" asserting that every deep experience of the Gospel occurs in connection with Christian fellowship.

It is surprising that two writers—not knowing about each other, one in Europe and the other in America—have reached similar conclusions regarding Rembrandt's religious affinities. However, we must be cautious in drawing hasty conclusions and arriving at unwarranted generalizations. Nevertheless, we should be able to arrive at a new appreciation of this great interpreter of the Word of God and the story of salvation of mankind.

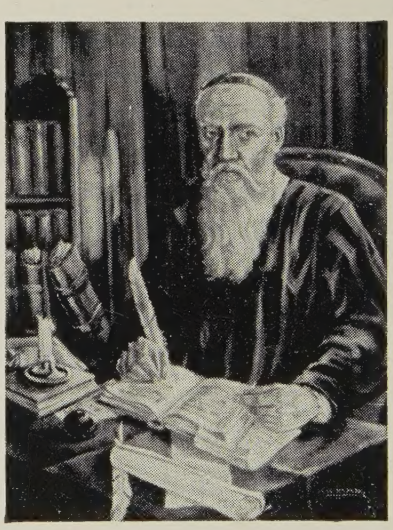
* * *

1 Lionello Venturi, *Painting and Painters,* New York, N. Y.: Charles Scribners and Sons, 1948.

2. Jakob Rosenberg, *Rembrandt,* Vol. I, Text, pp. 264; Vol. II, 281, gravure reproductions, Cambridge, Mass.: Harvard University Press, 1948. $10.00. Of the seven chapters of Vol. I only chapter IV: "Biblical Subjects" has been reviewed here. Jakob Rosenberg, formerly of the Berlin State Museum, is now Professor of Fine Arts and Curater of the Print Department at the Fogg Museum of Art, Harvard University.

3. Hans-Martin Rotermund, *Rembrandt und die religiösen Laienbewegungen in den Niederlanden im 17. Jahrhundert.* Manuscript at Bethel College Historical Library, North Newton, Kansas. It is hoped that this study will soon be published in the German as well as in the English language. The author has studied and written on this subject for a long time and just recently went to Holland to check and investigate further details along these lines.

* * *



Menno Simons Portrait

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randt's painting of his friend, Cornelis Claesz. Anslo and wife. Anslo was the minister of the Waterlander Mennonite church at Amsterdam. This painting has been located in the Kaiser Friedrich Museum in Berlin.

MBRANDT AND THE MENNONITES

BY H. M. ROTERMUND

ACCORDING to tradition Rembrandt was a Mennonite. This is reported by the Italian connoisseur of art, Baldinucci, who in 1636 pubd a volume of biographies of contemporary artists. authority for this claim was Bernhard Keihl, a pupf Rembrandt, who worked in Rembrandt's studio, -43. It is from this source that Baldinucci secured information that Rembrandt was an adherent "in e days of the religion of the Mennonites."

The above tradition will need to be examined more oughly. An important approach to this problem d be to try to discover whether the manner of Remdt's portrayal of Biblical themes can be more adeely explained by reference to Mennonite beliefs than to ideas current in the Reformed church. Equally important would be to determine whether Rembrandt makes any reference to specific Mennonite churches, especially to their ministers and families. This latter question shall be investigated in the discussion to follow. Since original evidence, such as letters or similar documents, are lacking, we are dependent upon the portraits Rembrandt has given us.

Cornelis Claesz. Anslo

In 1641 Rembrandt painted the portrait of the Mennonite minister, Cornelis Claesz. Anslo and his wife. An etching of Anslo also dates from the same year. Various sketches, preliminary studies for his paintings and etchings, have also been preserved.

One of Rembrandt's etchings of Cornelis Claesz. Anslo, now in the Fogg Museum of Art, Cambridge, Massachusetts.

For a long time the painting under consideration was known by the name, "Reinier Anslo and Wife." W. Bode has proven conclusively that the painting deals with Cornelis Claesz. Anslo, a minister in the Mennonite church at Amsterdam.

In a work by S. Savery, which appeared in 1646 with illustrations of the outstanding ministers of the Dutch Mennonites and containing a copy of Rembrandt's etching, the full name of Cornelis Claesz. Anslo is given. Rembrandt's pencil sketch of 1640, which served as a guide for his etching, has the initials C. C. A. One copy of the etching has on it poetry by Vondel under the explanatory caption: "*op de teekeninge van Cornelis Nicolaesz. Anslo, konstig door Rembrandt gedaen.*"

It is more difficult to identify the woman on the painting. Is she the wife of the minister? Is she a church member giving attention to the consolation of the minister?

W. Bode characterizes the picture as following: The minister is seated in his study at his desk. He has just taken a volume from his bookshelf. A woman has just interrupted him in his work. A great sorrow over an irreplaceable loss oppresses her. To be comforted she has gone to her pastor and shared her anguish. Not in vain! Anslo, the noted preacher of Amsterdam, is able to draw upon the resources of his faith and his knowledge of human nature to share a comforting word from the Scriptures for every need. It is difficult at first but now she is able to follow him. Her eyes, still staring into the distance, are expressing more life and her half-opened mouth and slightly raised right hand show the effectiveness of Anslo's words, which are instilling new hope in the widow. Rembrandt has chosen to depict the woman when the influence of the minister's words is dramatically making itself felt.

Rembrandt needed the woman to adequately characterize the minister. The artist wished to show Anslo in the exercise of his calling in his concern for the souls of his congregation; he would show the effectiveness of his words upon the disposition of his parishioner.

As convincing as the above may sound, Bode's interpretation is not conclusive. Reference has been made to an old tradition which would claim that we are dealing with a portrayal of Anslo and his wife.

The father of Cornelis Claesz. founded the *Anslo-Hofje* (old people's home) in Amsterdam. Claes Claesz. Anslo, the father of Cornelis, was born in Norway in 1555 of Dutch parents, the place of his birth being Anslo, which was the name the family used from now on. This man had come to Amsterdam about 1580, had founded the old people's home at the turn of the century and died in 1632. It is quite possible that Rembrandt's picture was originally intended for this old people's home. In any case, the records of the home in 1766 mention the painting with this information, "Cornelis Claesz. Anslo, Mennonite minister, and his wife Aaltje Gerritse Schonten." The superintendent of the home, who was acquainted with the picture and had this inscription made in 1766, no doubt knew something about the family that had founded this home.

When, in our consideration of this picture we seem to see the woman as playing a secondary role, this is not, as Bode would claim, due to the motivation of the two characters, but has its basis rather in the story of the origin of the picture.

A few years before he painted the Anslo picture Rembrandt had sketched the portrait of a Jewish Rabbi who also is seated at a book-laden table and turns to the observer as does Anslo, emphasizing his words with corresponding gestures of the hand. The composition of this picture even in its details was utilized by Rembrandt for the Anslo painting. On this drawing, however, the speaker alone is present; in fact, no space is available on the right side of the picture for a listening person. This seems to indicate that the drawing of 1640, which Rembrandt made as a study for his painting of Anslo, was also intended to show only the speaker. In painting Anslo, Rembrandt had in mind only one portrait.

It is possible that as an afterthought Anslo himself asked for the addition to this picture. He may have been of the impression that the gesture of the speaker demanded the presence of a person to whom the gesture was directed, while Rembrandt followed the impulse of the artist in using this outstretched and brightly lit hand to give more depth to the character of his subject. Thus it seems to R. Hamann who writes in a recent Rembrandt monograph somewhat as follows:

Rembrandt has filled the right side of the picture

later with the portrait of the woman who, since er perspective did not allow more room, is crowded he side and who because of the clash of the cold rs of her dress with the warmth of the rest of the ure, does not fit into the artistry of the picture as hole. This woman was originally considered to be a rch member seeking comfort from her pastor. How-, it is noted that he looks beyond her—a further evi-ce that both did not enter the original conception he picture. When Anslo later had his wife added to painting, the lack of intimacy between the two and gesture of the speaker seemd to indicate that the an was a church member.

This account of the origin of the picture makes it e certain that Anslo's wife does not fill the place ch might have been expected of her in a dual por-t. This painting is now generally accepted as a por-t of Cornelis Claesz. Anslo and his wife.

This painting of Anslo must have occupied Rem-ndt intensely. It is one of the most painstakingly uted portraits which Rembrandt left. Of scarely ther painting are there so many copies. On his part lo's enthusiasm for Rembrandt's art must have been arkable, in that he at the same time commissioned to prepare a portrait etching as well as the double trait; no doubt an expensive undertaking at a time n Rembrandt could still command the higher prices his pictures. Later the Prussian government bought painting for a large sum, placing it in the Kaiser drich Museum at Berlin.

This relationship of Rembrandt with Anslo leads to consider the importance of Anslo's ministerial and toral activity. Cornelis Claesz. Anslo (1592-1646) at that time the leading minister of the Water-der Mennonites of Amsterdam. He was the author several theological books which treated controversial stions among the Mennonites, especially the issues ed with Nittert Obbesz. More impressive than his logical importance was Anslo's pastoral work and influence as a minister. Various contemporary tes-onials give evidence of this. Under a copy of Rem-ndt's engraving we find Anslo's "concern for the wel-e of souls and the comfort of his church members o depend upon him as their shepherd" being espe-ly praised.

On a copy of the engraving itself we find a verse by st van den Vondel, the classical poet of Holland and ember of the church council among the Waterlander nnonites, in which he praises the preaching gift of lo. He emphasizes that the visible features and ges-es of Anslo are by no means the most significant that the impression left by his sermons was most eful—more moving than one would have expected n the first impression.

Ay Rembrandt mael Kornelis stem,
het zichtbred deel is't minst an hem,
t'onzichtbre kent man slechts door d'ooren,
wie Anslo zien wil moet hem hooren.

Until recently the significance of Rembrandts' association with Anslo could not be determined because an erroneous date was used to place their friendship. It had been assumed that B. Keihl, who is the source of the information that "in those days" Rembrandt belonged to the Mennonites, worked in Rembrandts' studio from 1648 to 1656. However, more recent researches have established the fact that B. Keihl worked in Rembrandts' studio from 1641 to 1643 and in 1643 established himself as a Rembrandt copiest in Amsterdam until he went to Rome in 1656 where he died in 1687. Thus B. Keihl's report covers the same years in which the Anslo portrait was painted. Samuel Hoogstraeten, who was a Mennonite, worked with Rembrandt in this same period.

The above dates gain new importance through the fact that exactly during this period a definite spiritual quality becomes evident in Rembrandt's work and a painstaking interpretation of his presentations of Biblical themes reveals evidences of elements which are traceable to Mennonite influence. It is thus quite evident that the association of Rembrandt with Anslo was definitely influential in the religious growth and development of Rembrandt. It was Cornelis Claesz. Anslo through whom Rembrandt confronted the spiritual world of the Mennonites— or if there was an earlier relationship of Rembrandt to the Mennonites this association at least led him into a deeper appreciation of the Mennonite faith.

Catharina Hooghsaet

Of the Rembrandt paintings which we possess there must surely be a number of Mennonite portraits; how-

Rembrandt's painting of a Mennonite woman, Catharina Hochsaet, who with her husband were friends of Rembrandt.

ever, this is difficult to determine because so many of the individuals portrayed are not known, and cannot be identified.

The Dutch scholar, Schmidt-Degener, wrote an essay in 1914 in which he tried to identify the portrait of an unknown man and his wife as that of Mennonites. He based this largely upon the simple old-fashioned clothing worn.

Hofstede de Groot has identified this painting as that of the merchant Jacob Trip in Dordrecht (1575-1661) and his wife Margaretha de Geer (d. 1672). De Groot also notes the plain clothing. To my knowledge no one has concerned himself to determine definitely if this Jacob Trip was a Mennonite.

It is noticeable that even though Rembrandt did paint many richly dressed persons, he also painted many with distinctly simple clothes, some of the men having short cut hair. It may still be possible to identify some of these pictures as being portraits of Mennonites.

Next to the Anslo painting, there is another painting by Rembrandt which definitely portrays a Mennonite and of which we can gain interesting insights into Rembrandt's relationships to Mennonite circles. This is the portrait of Catharina Hooghsaet, painted by Rembrandt in 1657.

A Dutch scholar, H. F. Wijnman, has written several essays devoted to this portrait in which he has painstakingly investigated the family relationships and other references concerning the subject of this painting.

The grandfather of Catharina Hooghsaet was a Mennonite minister. Her father, however, left the church. Catharina Hooghsaet herself later joined the church. Her husband, the Waterlander minister, Hendrick Jakobsz. Rooleeuw, belonged to a broadminded Mennonite family. He himself frequently spoke at informal gatherings, according to the Collegiant custom of the time.

His elder brother Antonius Roscius lost his life in an accident as a youth (1624); he would no doubt have played a leading role among the Mennonites with Collegiant inclinations. The first meetings of the Collegiants in Amsterdam seem to date from his followers. Another brother of Hendrick was the designer Isaak Rooleeuw.

A third brother was the painter Lambert Jacobsz. He was a minister of the Waterlander congregation in Leeuwarden. Lambert was a friend of the poet Camphuyzen, of Mennonite background, who although he was a Remonstrant minister, often spoke at the gatherings of the Waterlander Mennonites. The greatest Dutch poet and writer, Vondel, who was a deacon of the Waterlander Mennonite church before he joined the Catholic church, was also a friend of Lambert. One of Lambert's pupils was Govert Flinck, the well-known pupil of Rembrandt, and like Samuel Hoogstraaten also a Mennonite. Thus the relationship and activity of Hendrick Jacobsz. Rooleeuw, the husband of Catharina Hooghsaet, extends into Mennonite circles of outspoken Collegiant influence.

In this connection names appear which are intimately related to the life of Rembrandt. Many of these persons were already important to the early Amsterdam career of Rembrandt, such as the art dealer, Hendrick van Uylenburgh; the pupil of Rembrandt, Govert Flinck; the Rembrandt copiest and painter, Lambert Jacobsz; and the wife of Coppenol. Dr. van Gelder who presents these relationships based on the researches of H. F. Wijnman, closes with the words: "Thus this circle indeed draws ever closer about Rembrandt."

The portrait of Catharina Hooghsaet is also interesting from the standpoint of the period in which it was painted. Since Rembrandt painted it in 1657 he must have received the commission to paint this picture after his financial collapse. The later etching of the secretary Coppenol, the so-called "Great Coppenol," whose wife also associated with Mennonites, was also done in this period (1658). It is well to take note from whom Rembrandt received orders in the years after his business failure. The latter two portraits point in the direction of the Collegiant-minded Mennonite group. It thus becomes evident which groups gave Rembrandt their continued support with new commissions after his financial failure and the loss of his prestige.

It is known that toward the end of the 1650's the Waterlander Mennonites of Amsterdam under the influence of their minister, Abrahmasz. Galenus de Haan, had made their meetinghouses available to the Collegiants for their discussion meetings. Many Waterlander Mennonites soon took part in their gatherings and under this influence modified some of their views and practices.

Since Catharina Hooghsaet, as also her husband, the minister Hendrick Jacobsz. Rooleeuw, evidently belonged to this Mennonite group, it is not impossible that during this time Rembrandt was led from the atmosphere of an Anslo type of Mennonite piety to a more modified position under the influence of the Collegiants. However, only after a thorough analysis of Rembrandt's presentation of Biblical subjects of this time and an examination of all the factors will we be able to come to more definite conclusions along these lines.

Future Issues

We are planning to feature a new Mennonite church in every future issue, similar to the story on the opposite page. The suggestions of readers on this subject will be greatly appreciated. *Mennonite Life* will also cover in detail the forthcoming fifth Mennonite World Conference which is to take place in Basel, Switzerland, August, 1952.

The interior of the new Menno Mennonite Church, Lind, Washington. This church was erected in 1950.

The Story of a Church

BY WILLARD WIEBE

The words of our God shall stand forever." Isaiah This thought of the prophet is a gentle reminder ings eternal to all who enter the new church edifice e Menno Mennonite Church near Lind, Washington. ed out of a cedar plank this Biblical passage is just e the entrance of the church. It speaks of the ever- g promises of God which have stood the test of al generations in this congregation.

he building stands clean and white on top of a . For miles the eye may scan the rolling wheat— ands of productive acres of it! God's acres! Faith- cres! Far to the west against the splendor of a ington sunset is the clear silhouette of the Cascade ntains. In this setting, nearly twenty miles from the nearest town, stands the Menno Mennonite Church. Its steeple holds high the symbol of God's eternal love—the cross.

It is a plain building, erected of pumice blocks, and has a tower, flower boxes and trim of Roman brick around the main entrance. The low architectural lines seem to grow right out of the ground. There are no steps to climb as you enter, for the building is on ground level. Once inside you find a large narthex with plenty of room for casual visiting. To the left is the educational wing with class rooms, assembly room, and church kitchen. Here is a warm and friendly place where children learn of the Savior and where the congregation may gather for informal fellowship. To the right is a parlor with fire-

The Menno Mennonite Church stands on top of a knoll where for miles the eye may scan the rolling fields of wheat.

place and church library, a sound-proofed mother's room and the nave. The nave is the heart of the building. Its pews and woodwork are all of light, natural finish. The laminated arches and purlins are exposed, with indirect, built-in lighting. The wide center aisle leads to the front focusing attention on the communion table with a large open Bible on it. Above the communion table rise three windows with stained glass of soft hues setting off a pure white cross which is patterned into the three windows. To this sanctuary come young and old, from farm and business, to hear the eternal word, to commune with God in prayer and to receive new strength in Jesus Christ who "died that we might live." Driving twenty to forty miles from all directions they come to worship.

This building is a symbol. It tells of the ongoing life of these western people. Moving from South Dakota in 1888, the pioneering forefathers with their pastor, J. R. Schrag, settled at Irving, Oregon for twelve years before coming to homestead in Washington. Here, in 1900, they tamed the wild, sagebrush land and lived in raw circumstances, without modern luxuries, facing many a discouraging dust storm and crop failure. They lived in a community called Menno. There was a schoolhouse, a post office and a store. In 1908 the first church was erected at Menno. It was built by the men of the congregation with great financial sacrifice. In this simple, white, frame structure they worshiped for more than forty years. Faithful pastors who followed Schrag were: D. D. King, D. B. Hess, M. J. Galle and E. J. Miller.

In the difficult decade of the thirties many crop failures forced some families to leave the community. The tractor and large combine began to replace the old methods of farming so that one family could easily work the land which previously took many families to farm. When better years returned, our people began reaping the precious grain. In the meantime a smaller congregation some eighteen miles west, which had come to Washington from South Dakota a few years after the first group arrived, joined the church at Menno. With the coming of better roads the schoolhouse, the post office and the store disappeared and only the church remained. It was still centrally located for the scattered congregation.

Then came the need for a new building. After several years of prayerful consideration by the congregation a building committee was chosen. Plans for remodeling the old building seemed futile. Various architects were consulted and finally one chosen who was concerned about Mennonite history and doctrines as a preface to designing a new church. He did not purpose to follow any particular traditional church pattern but wanted rather to produce a building that would appropriately express the simple faith of a people, and one that would blend with the treeless, rolling wheat fields of eastern Washington. The architect and congregation worked hand in hand to build the new church which now stands beckoning men heavenward.

The task is not done. A parsonage is now being built nearby. Its architecture is to blend with that of the church. Later the planting of trees, shrubbery, flowers, and grass will add to the beauty of the buildings.

All of this has not come without sacrifice, nor has it been without reward. Already the congregation senses a greater outreach into the surrounding communities and feels the challenge for more effective witnessing. Although the attention has been given to the building of a physical structure, there has also been the further growth of the spiritual church. The one is temporal; the other eternal! "The words of our God shall stand forever!"

up Reading n a Pitcher

BY B. B. WIENS

July, 1949 issue of *Mennonite* arried an article by Kurt Kauen- featuring a number of paint- by Johann Wientz (1781-1849), ing the "Cup Reader" or "For- Teller" (right). When our ters paged through this issue gazed in surprise at the "Cup r" then went to our cupboard eturned with an antique cream r pointing out that the relief was an exact replica of the ng. (See picture below.) All of re amazed at the discovery.

s apparent that both the painting he pitcher originated in the gen- area in which the Mennonites of g lived. The painting is very older. My wife received this pitcher more than fifty-five ago from her grandmother who rn had received it at her *Polter-* when she was married. Thus itcher must be at least a hun- years old. The inscription under- it reads *D. W. preuss. Wappen, t.* The immediate relationship en pitcher and painting is un- n to us. However, Gerhard Wiens egina, Saskatchewan, and Kurt nhoven, Göttingen, Germany, that there is a possibility that great grandfather, Abram Wiens -1835), who settled at Einlage, ine, may have been the older er of the artist Johann Wientz. discovery of the resemblance of painting "Cup Reader" and the on the cream pitcher from our oard led to a revived interest in family history and genealogy.

* * *

itors Note: The Bethel College rical Library and the Kauffman eum, both located at North New- Kansas, are interested and pre- l to help those who have antiques valuable documents to preserve for future generations.

The "Fortune Teller" by Johann Wientz
(See July, 1949, issue of *Mennonite Life*).

Exterior and interior of Erpolzheim, (1756) Palatinate. One of the earliest churches, still a "hidden" church.

MENNONITE CHUR

(Left center), Weierhof parsonage. (Left bottom), Eppstein Mennonite Church and, below, Sembach Mennonite Church.

THE development of Mennonite church architecture in the Palatinate may be divided into the following periods:

1. Meetings in homes (until 1750).
2. The first churches (1750-1800).
3. Later and present-day churches (1800-1950).

In the time of the Reformation there were great numbers of Anabaptists in the former electorate of Palatinate. They were, however, severely persecuted by the civil authorities as well as by the two recognized Protestant churches. In this early period they could not nor did they desire to build their own houses of worship. Only a small remnant of these Mennonites, natives of the electorate of Palatinate, survived the Thirty Years' War.

In succeeding years the Palatinate became a place of refuge for several hundred Mennonites driven out of

rior and interior of the Mennonite church at Ludwigshaven Rh. This church suffered severely during World War II.

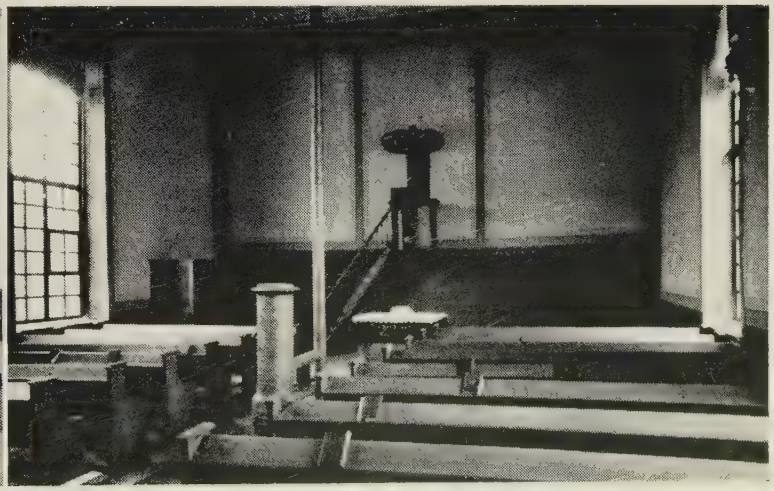
UTH GERMANY

ER

tzerland. In 1664 the Elector Karl Ludwig granted Mennonites limited religious freedom to induce them ettle the depopulated and wasted land. Naturally, the immigrants needed to practice their church life. They nered in private homes or barns in various places to ommodate the widely-scattered settlers. The govern- at took care that no people of other beliefs attended se meetings. In some of the larger congregations it ns that already in the beginning of the eighteenth tury certain rooms in homes were reserved for congre- onal worship.

Meanwhile, the congregations grew and in spite of the y of the larger churches, the Mennonites gained such opular reputation that a suppression of their liberties ld no longer be justified. Thus it was possible that he second half of the eighteenth century small churches

Neudörferhof with church. (Below) Ibersheim Mennonite Church, home of early South German congregation.



of their own could be built. This happened in Ibersheim, Sembach, Friedelsheim, Eppstein, Kriegsheim (now Monsheim), Weierhof and at some other places. According to governmental regulations these churches were in no wise to be distinguished from an ordinary dwelling so that they could not be recognized as churches and thereby gain adherents for the Mennonites. For that reason the meetinghouses built during that period are generally small, one-story buildings with rectangular windows. They are void of all architectural decoration. A good example of the internal arrangement is the meetinghouse built in Erpolzheim in 1756 over a wine-cellar and today serving the congregation of Friedelsheim. In spite of later changes the church in Eppstein also shows the internal and external characteristics of the churches of that time.

After the death of the last elector of the Palatinate, Karl Theodor, in 1799, the Mennonites received full civilian rights. Restrictions as to church buildings were lifted. The small congregation of Alteiningen was the first to make use of this new freedom; a small church with arched windows, a pulpit in good taste, and a beautiful entrance, was built. The minister's bench with woodcarvings, which is found in many later churches, was adopted from the Evangelical churches of the vicinity. More typical for Mennonites was the small room near the entrance such as is found in the churches in Monsheim and Obersülzen, while in Sembach it necessitated an addition to the front of the church. It was customary for the ministers and deacons to meet in this room before the worship service in order to formally enter the church as a body. (In West Prussia this room was called *Ohmstübchen!*).

The transition of the congregations to theologically trained ministers was not without its influence on church architecture in the nineteenth century. When Leonhard Weydmann was installed in the Monsheim church he was at once promised that a new church would be built. Reeder, the minister who was installed in Weierhof in 1835, was able to dedicate a new church in 1837, patterned after a Baptist church in Tottenham, England. Similarly, eight years after their minister, Ellenberger, (1830) was installed as minister in Friedelsheim, the church there was built. In Sembach the minister, Johann Risser, brought about a remodeling of the church.

In many of the churches an elevated platform was built in the rear of the church for an organ (Ibersheim, Monsheim, Ludwigshaven) or a piano. This elevation is also used to seat the choir where such exists. The high ceilinged rooms, high windows, and an elevated pulpit characterize the new churches. The altar is usually patterned after that of the state church but never has a cross or candlesticks. Instead of an altar some congregations have a simple table, which does seems to be more in keeping with Mennonite tradition. A black cover is always spread over the table. On this a Bible is placed, sometimes on a small lectern.

The seating arrangement consists of two rows of pews placed symetrically on both sides of the center aisle. Generally men and women sit on opposite sides of the aisle. On the side of the pulpit to the right of the congregation sit the members of the church council. The extent of finish and detail to be found internally and externally in present-day churches depends upon the size of the church and the economic circumstances of the individual congregations. In general, however, the simple traditional lines are in greatest evidence. Even today a lavish expenditure of money in the construction of churches is taboo among the churches of the Palatinate. And yet the wholesome feeling has grown that the church should be a true house of worship—a center of the loving concern of the congregation. Thus the former white or gray interiors have given way to warmer colors; sometimes a Bible verse has been put to decorative service. The church at Ibersheim has an inlaid wooden cross behind the pulpit, altogether a work of art beautiful in its simplicity (1936).

Artistically the most beautiful church is no doubt the one at Ludwigshaven (1911). This church has a small choir room with a stained glass window which was destroyed in World War II. The Mennonite architect of that place, Alfred Loewenberg, was responsible for most of the designing of the church.

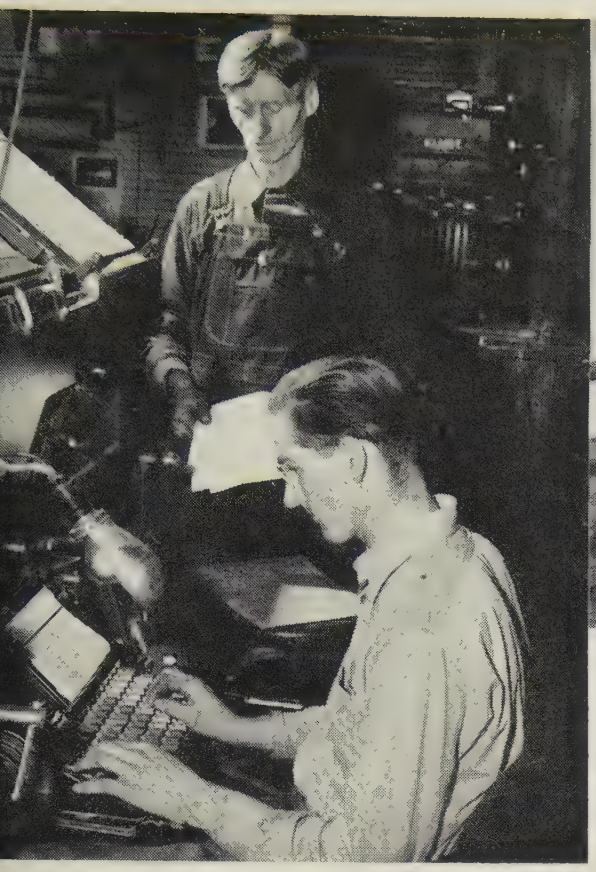
The small rural congregation of Deutschhof achieved a distinctive building through reconstruction of the church severely damaged during World War II. This is the newest Mennonite church of South Germany and it is quite possible that it may become the pattern of future Mennonite church buildings in this area. In any case the severely plain church buildings will likely not continue to serve as pattern for achitectural designs.

A Printery on the Prairie

By ELMA WALTNER

THE rural mailbox belonging to John C. Gering, on one of the RFD routes, seven miles southeast of Freeman, looks like any other farm mailbox. To the eye of the casual observer, it would hardly seem likely, that for this patron, who originally lived half a mile off the route, the U. S. Postal department would change one of its established routes so that the carrier now comes to the place each day—yet that is what happened (see back cover).

As a boy, John Gering had one of the rubber stamp



John C. Gering and his youngest son Glenn at their daily task in the Pine Hill Printery, near Freeman, South Dakota.

ıting sets which were popular over half a century . Perhaps one might say that what is now a job ıting business that operates on a national scale, dates k to that simple printing set, in the hands of a farm , but there are more chapters to the story than this. John and his younger brother, Henry, eventually ched that stage of young manhood when more pocket ney is somewhat of a problem. At this time, name s bent of gold wire were very much in vogue, so the thers took to turning out the pins. Presently the ghborhood was saturated with their product and they an to cast their eyes toward a larger market. A mail er business seemed to be the answer and in order print their advertising cards and circulars, they bought x 5 hand press.

About this time, Henry took a course in watchmaking engraving and after completing it, located in Free- n where he is still in the jewelry business.

In 1909, John Gering and his family moved to Per- s county to prove on a homestead claim. Still some- at interested in printing, he took the little press with and used it to print his own stationery. He began advertise in several periodicals for job printing work. lers began to come his way until the rainy days and nings no longer gave him time enough to fill them. entually he sold his farming equipment and devoted entire time to printing—and this is where the mail te episode developed.

Because the home itself was not on the actual mail te, the mailbox had to be placed on the corner half nile from the printery. Presently the volume of mail became such that this was a decided inconvenience. The post office department made the concession of ordering the carrier on the route to drive to the place to pick up and deliver the mail and later change the route to officially serve the Pine Hill Printery. A regular government bag is furnished the printery and each day one is picked up and a fresh empty provided.

The bulk of his business is made up of booklets, pamphlets and magazines of which 50 per cent is religious material. He usually has half a dozen or so booklet jobs waiting to be done, with orders varying from 500 to 5,000 copies per order.

Also on his list of "regulars" are monthly magazines for various church organizations and other concerns as well as quarterlies for a number of organizations.

Gering says he has no labor troubles. The Pine Hill Printery is a family affair. As his children grew up, a daughter and three sons, they each learned the printer's trade.

From that first hand press the equipment has expanded to a new linotype (their second machine of this type), three job presses of different sizes, a new automatic press, proof press, cutters, stitchers—in fact all the different types of equipment usually found in first class job printing etablishments.

When they bought their first linotype, the oldest son, Harvey, attended the company school to learn the workings of the machine and as they are all handy at diagnosing the "ills" of the complicated machines, they find it unnecessary to call in a mechanic.

Pine Hill Printery has become a well known business, both locally as well as a byword to many individuals and organizations who never have and, in all probability, never will see the establishment which so efficiently handles their job orders season after season.

(Abbreviated reprint from *The Daily-Leader* Sioux Falls, South Dakota)

"Plautdietsch" and English

By J. W. GOERZEN

Plautdietsch is spoken in Canada, United States, Mexico, Brazil and Paraguay, by a group of people who have a Flemo-Frisian ethnological and a Russo-German cultural background. Their ancestors left northwestern Europe for the Vistula region in the sixteenth century. They were members of the Anabaptist movement of the time, later being called Mennonites. The first group of these people left the Vistula region for southern Russia in 1788. From there they emigrated to Canada, United States, Mexico, Brazil and Paraguay, at a much later date.

These people speak a form of Low German, which they themselves call *Plautdietsch,* the sounds *au* and *ie* ear-marking the state of its vowels as distinct from other related Low German dialects. Broadly speaking, consonantally, *Plautdietsch* with other Low German dialects forms a linguistic group with Dutch, Flemish, English, and Frisian.

It is the purpose of this article to point out a few of the similarities of *Plautdietsch* and English. In comparing the two languages we shall conjugate general words and note other similarities, concluding with a short passage of the dialect in print. It is self evident that only Anglo-Saxon words can be considered here, since over fifty per cent of the English vocabulary is of non-Teutonic derivation.

VERBS

The verb, as the most important word in any language has, according to its duty, the greatest variety of forms. Let us conjugate the verb "to do" in the three persons, singular and plural:

Present	Past	Past Participle
eck do	*deed*	*haud jedone*
du deist	*deedst*	*haudst jedone*
he deit	*deed*	*haud jedone*
wi done	*deede*	*haude jedone*
ji done	*deede*	*haude jedone*
se done	*deede*	*haude jedone*

Close English parallels are the personal pronouns he, we, ye; then the forms I do, did, and had done, heading the three columns; and finally the obsolete thou doest, didst, and hadst done. The sign of the past participle in *Plautdietsch* is of course absent in English.

The general principle in forming regular verbs in English is to add a *d* or *ed* to the infinitive to form the past and the past participle, this *d*-sound becoming voiceless under certain circumstances, thus appearing as *t.* The same thing happens in *Plautdietsch.* Let us take the verb "to fill"; *telle,* giving the first three persons singular and the first person plural:

Present	Past
eck tell	*telld*
du tellst	tellsd
he tellt	telld
wi telle	tellde

The past participle is *jetellt,* the *d*-sound being re-instated when used as a verbal adjective as in the phrase *twee jetellde Socke:* two filled socks.

The principle parts of the verb "to cost" are *koste, kost, jekost,* the forms being conditioned by the infinitive ending in *t.* It is difficult to pronounce a voiced sound after an unvoiced one, so the *d*-sound as sign of the past of regular verbs often appears as *t.* This holds true for Plautdietsch. In "to lick"; *lecke,* the past is *leckt;* in English pronounced "lickt" although spelt "licked." There is, of course, a recent tendency of *Plautdietsch* to voice the whole consonant combination in such verbs, the past thus becoming *ledjd, or leggd.* The past of *kost* would then be *kosd,* where both sounds are voiced.

The irregular English verb is frequently a close parallel of the *Plautdietsch* one. This can be shown by a few examples. The principle parts of the verb "to help" are: *halpe, holpe, jeholpe,* very close to the older English forms *help, holp, holpen.* The same is true of "to win": *wenne, wonn, jewonne.* The principle parts of "to say" are: *saje, säd, jesajt, (jesajdet* as verbal adjective); of "to lay": *laje, läde, (jelajdet);* of "to see": *seene, sach, jeseene;* of "to bring": *bringe* (or *brinje), brocht, jebrocht;* and of "to drive": *driewe, dreewe* (plural), *jedräwe.*

NOUNS

There are many nouns of cognate origin which have closely resembling forms although their meaning may have changed slightly. The following is a short list of nouns and their English counterparts:

Knief	knife	*Filt*	felt
Wief	wife	*Malk*	milk
Hoof	hoof	*Bad*	bed
Boak	book	*Bood*	booth
Tip	tip	*Biet*	bite
Lepp	lip	*Klaup*	clap
Drepp	drip	*Staup*	step
Solt	salt	*Mus*	mouse
Bolte	bolt	*Lus*	louse
Kaulf	calf	*Boll*	bull
Hecht	height	*Wäak*	week

The noun forms its plural much as in English. There are two main ways of doing this, by addition of a sound or sounds, or by vowel modification in the root, or by

ı "miller": *Mala, Malasch* (*asch* is a contraction but others are almost identical: "ridge": *Ridje,* meaning back or ridge, although the latter sense lly expressed by *Opridj.* Others add -es or -s as e, *Boltes; Boll, Bolles:* "bolt" and "bull." Some modify the stem vowel to indicate the plural as ın, men": *Maun, Mana;* "mouse, mice": *Mus,* the s in the plural being voiced and pronounced glish *z*); "calf, calves": *Kault, Kalwa;* and "wife, *Wiet, Wiewa.* In "foot, feet": *Foot, Feet* we have al sound symbols, though not sounds, as the vowel first is pronounced something like the o in the ı pronunciation of the word "no" and that of the in the second as *a* in "hate."

re are still some remnants of declension in the the genitival forms have mostly disappeared, be- w expressed by auxiliaries as in English. In the r the accusative is fast disappearing and falling r with the dative. A type of genitive is found in und nouns: *Darpsschult:* "village (thorpe) reeve"; *fust:* "man's fist"; *Schopskopp:* "sheep's head"; *chwiensknee:* "swine's knee" or "hock."

ious declined forms of the personal pronoun have reserved, more or less resembling their English rparts:

me	*wi*	we
thou	*ons*	us
thee	*ji*	ye
he	*ju (nt)*	you
she		
it		
him		
her		

us pass on to some of the cardinal and ordinal als:

one	*eascht*	first
two	*tweed*	second
three	*dredd*	third
four	*fead*	fourth
five	*feft*	fifth
six	*soost*	sixth
seven	*säwend*	seventh
eight	*acht*	eighth
nine	*näajnd*	nineth
ten	*tiend*	tenth
eleven	*alwd*	eleventh
twelve	*twalwd*	twelfth
twenty	*twintigst*	twentieth
thirty	*dartigst*	thirtieth
forty	*featigst*	fortieth
fifty	*feftigst*	fiftieth

the cardinals are declined in *Plautdietsch* I have the root only. To express "fifth cat," "tom-cat," kitten" is *fefte Kaut, fetta Kota, feftet Kautke,* the *k* is akin to the diminutive ending "-kin' in kin."

Instead of considering other parts of speech let us form short sentences in which we can detect the similarities of the languages: *Wi leewe aule goode Mana:* "We love all good men." *Ji gone en dreaje Foare op jälem Leem:* "Ye are going (walking) in dry furrows on yellow loam." *Daut läaje Hus es bie jenem greenen Boom:* "That low house is by yon green tree." *Onse dicke Feet schoow wi en june brune, lange ladane moddje Schoo:* "Our thick feet shoved we into your brown long leathern muddy shoes." *Komm häa:* "Come here." *Go, woa du wellst:* Go where thou wilt. *Bring mi Help!* "Bring me help." *Wi stoawe en diene Städ:* "We die (starve) in thine stead." *Dit knief es so olt enn rostig:* "This knife is so old and rusty."

In these few examples we have discovered some of the similarities of the two languages. In many cases they are very remote, and to a layman they may appear totally dissimilar. The difficulty in part lies in the fact that *Plautdietsch* in this article is written with High German sound values as far as possible. Thus two words frequently have the same phonetic values though their face may vary. Thus *mi* and "me," *ji* and "ye," et cetera, are pronounced identically. It is especially the language of Shakespeare and older writers with its short monosyllabic and disyllabic words where the dialect in a way comes into its own.

SAMPLE OF "PLAUTDIETSCH"

The following lines are from the preface of a new Low German book by Arnold Dyck entitled "Wellkoom op'e Forstei!" The book which presents a play portraying the reception of boys in the Mennonite forestry service camp in Russia can be ordered from Arnold Dyck, Steinbach, Manitoba.

Waut Ji vonowend ſeene, beſonda oba heere woare, woat Ju vleijht ſea—om forſteiſch to räde — domm enn tjinjrijh väakome, enn Ji woare vleijht ſaje: daut es aula utjedocht enn ſea onvenünftig utjedocht; enn ſull daut op'e Forſtei wertjlijh ſo toojegone habe, dann es daut ſe ons Menniſte gaunz onwirdig. Utjedocht es daut nijh, enn uck onfeninftig es daut nijh, wiels die „Wellkom" op'e Forſtei enn de ſpodare „Opnom", daut weere de eaſchte Lektione en'e Forſtei-Erziehung. De eaſchte enn ſchoapſte, derjh de gaunz toeaſcht 'emol de Junges, auf ritj oda oarm, auf jebildt oda onjebildt, bijebrocht word, daut waut ſe tus uck weere, hia op'e Forſtei weere ſe aula jlitj enn eena ſo got aus de aundra enn tjeena to got to oabeide, to jehorjhe enn ſitj tom Schoof to ſchetje.

Op'e Forſtei word plautdietſch gerädt, bloß plautdietſch, wobi ſitj de beſchiedne Utſproake mea oda weinja utjlitjte. Ons Plautdietſch es von Hus ut 'ne Buaſproak, es proſt en groff. Weens dentj wi daut, ſiet wi aunjefonge habe, fein to woare enn nich mea ſo räde, aus ons eenmol de Schnowel jewoſſe es. De Forſteia tjannde von de Sproakfineſſe nuſcht, oda haude doaſäa tjeene Tiet. Se räde freſch von'e Plutz wajh, emma rejhtoo

ävre Aij enn nannde de Dinj bi ärem plautdietſchen Nome. Daut haft bim Schriewe von diſem Stetj grote Schwierigtjeite jemoakt. Weer'et fer'e Forſtei jeſchräwe worde, dann haud daut gaunz en äre Sproak kunnt jedone worde ſenne enn wea dann ſo, aus'et ſenne ſull. Nu mußt daut oba Menſche aunjepaußt woare ut 'ne aundre, ut 'ne nije Welt enn ſe 'ne jemiſchte Jeſallſchoft. So mußt de Sproak aulſo dijhtij jedempelt woare. Hopentlijh ſea jenoag, daut tjeenem de Oare aunfange weh to doone, enn nijh to ſea, daut daut Forſteibild doch noch eenjamote ajht bliwt.

De Forſtei haud unja ons von jehäa väl Fiend. Nijh wiels ſe nu doch een Staatsdeenſt wea, ſonda wiels maun jleewd, daut de Junges doa vedorwe. Doarän leet ſitj ſtriede, enn ſejha es, daut maunjh een ola Fe ſteia jeern aun ſine Deenſtjoare tridjdentjt, aun de Frin ſchofte, de hee dort ſchlot, enn de one Faul'ch weere. T Menſchetjanntnis, de hee dort ſo biaun erworf, ma nijh jiedrem tom Bewußſenne jekome ſenne, beweat he hee ſe em ſpodre Läwe oba doch. So oda aundaſch, Forſtei wea doa enn dretjt ären Stampel op ons Volkj läwe en Rußlaund. Enn doahäea es daut nijh mea au rajht, wann uck de Forſtei en ons beſtje Literatua faul jehole woat, enn mäjlijhſt ſo, aus ſe wertjlijh wea. Dar es de Hinjajedanke en „Wellkom op'e Forſtei". Daut de Senn hinjrem „Onſenn".

MUSIC OF THE OLD COLONY MENNONITES

BY CHARLES BURKHART

ONE night last December, I and two other members of the MCC unit at Cuauhtemoc paid a visit to the Old Colony *Vorsänger*, Isaac Fehr, who lives in a large and sturdy house in Campo 14. On that visit I was to realize a desire that I had entertained for many months: to hear the Old Colony Mennonites sing their own hymns, a thing they do entirely from memory, since none of their music has ever been notated.

A group of some thirty people made up of the Fehr's children and their families was awaiting us when we arrived, about eight-thirty in the evening. The Old Colony people are by nature friendly and having non-Old Colony visitors was apparently a rare social event that no one cared to miss. We all went inside and took seats in Mrs. Fehr's spotless parlor. While we were getting acquainted, I opened one of the copies of their noteless *Gesangbuch,* which had been printed in Scottdale, Pennsylvania, and I think that the Fehrs and I were brought a little closer together when I told them that I had been born near there and that my grandfather had worked for many years in the publishing house in that town.

Someone then suggested that we sing and I asked if I might be permitted to transcribe the melody. "But surely you cannot write all the notes down!" said my host. I said I would try and that afterwards I would gladly sing the hymn alone so that he might check my accuracy. Number 689 was then suggested and at once the host found the page and began to sing. The song was taken up by his sons and then by his wife, daughters and daugther-in-law who were sitting on the other side of the room. Their voices rose in unison in a kind of timeless, melancholy chant.

Wie schön leuchtet der Morgenstern
Am Firmament des Himmels fern,
Die Nacht ist nun vergangen.

All sang in an energetic and forthright manner, with ease and assurance, and I wondered how they had ever memorized so perfectly such a complex and unpredictable melody. The Fehrs were obviously a very musical family. Later in the evening I was to learn that Fehr knew by heart some sixty such hymns and that the family sang together every night while the girls did up the supper dishes.

Suddenly the hymn ended and the singers seemed to expect the next move from me. I was rather nervous as I sang their song back to them, for it was a bold thing I had claimed I could do and the master himself had doubted it was possible. I had no idea how exactly the singers measured the many little flourishes that embellished the tune, and for all I knew my version of it might sound distorted and ridiculous to them. But when I finished, I was reassured by Fehr's joyous smile and the words: *"Krakt racht!"* (Correct!)

At once more numbers were suggested and in the next hour and a half I took down the notes of eight more hymns. Fehr started them all in a comfortable key and the group scarcely ever flatted. All of them sang tirelessly, apparently fascinated by what I was doing and happy to satisfy my curiosity about their music. They were also most helpful in correcting my mistakes and gladly repeated tricky passages several times.

On Sundays Fehr takes his place as one of several *Vorsänger* in the village meetinghouse. In the actual performance of a hymn by a congregation not only does the *Vorsänger* start the song, but at the end of each line, while the congregation catches its breath, he always puts in a few little solo notes of his own. An amazing thing about their performance in church, which I have also been privileged to hear, is that it is also very energetic and hardly ever subject to flatting. This is no doubt due to very good *Vorsänger,* some of whom, Fehr insisted, know by heart one hundred different hymn melodies.

Origin of Old Colony Music

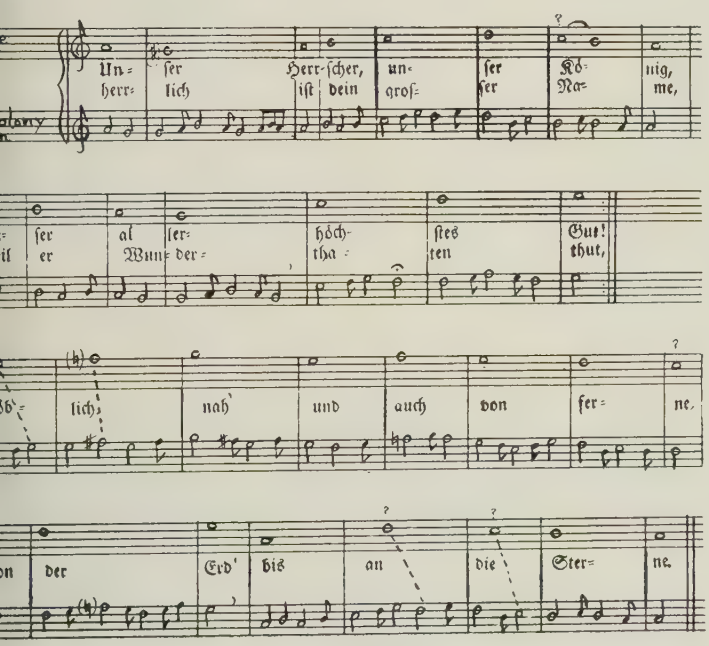
Old Colony Mennonite hymn tune is not somehat a stranger can whistle after hearing it for t time. Without metre or harmony, but consistirely of one long melodic line, it must be heard imes before it can be remembered or even disned from another. They have been passed from father to son for many generations, and they were available in note or number notation, w Old Colonists would have sufficient musical to read them. Listening to them being sung, tsider is bound to ask; "Where do they come How have they been developed?"

ave no doubt that old, Protestant chorale tunes ne basis of this unusual music, but only the basis. se chorale tunes the Old Colony Mennonites have a great many embellishments of their own. An l chorale tune, in fact, can scarcely be perceived uperficial hearing of the ornate Old Colony verut it can be extracted by a careful analysis of the notes. The method of extracting the original hat is, of eliminating all the embellishments that d Colonists have added is simply to select the every group of notes that is sung to each syllathe text. These first notes, placed one after the will then be found to form a fairly accurate verf a now easily recognized chorale. This extracted is then compared with the corresponding ver- the same chorale as found in H. Franz's *Choral*which contains in number notation all the chorale es that are referred to in the Old Colony *Gesang*In case the melody extracted from the Old Colony and the notated version in the *Choralbuch* fail ee in a few places, the missing note can usually und among the more prominent (longer) notes within the corresponding group of notes in the Old Colony version. Lack of agreement here and there can also be attributed to unconscious errors that are bound to creep in when the Old Colony version is repeatedly sung by memory for so many years after the original chorale melody has been forgotten.

I have applied this method to all the melodies that I transcribed at the Fehrs' and one such analysis is reproduced here. To make it clearer, I have used two staves. The upper staff contains nothing but the original chorale as it is found in the *Choralbuch,* page 17, No. 49. The Old Colony version is found on the lower staff. The first of these melodies lies imbedded in the second, as a comparison of the two readily shows.

Seeing these two versions side by side it is reasonable to ask how it was that the one grew out of the other. How did the Old Colonists' elaborate variations on a theme come into being? Was the process unconscious? Or was it an act of deliberate creation on the part of some early and especially gifted *Vorsänger?* The Old Colonists themselves do not have an inkling as to the development of their music, and as far as I know, no definite answers are to be found in books, which leaves speculation as a last resort.[1]

The American musicologist, George Pullen Jackson, in an article on the music of the Old Order Amish, offers an intersting hypothesis that may well apply to Old Colony music also. The Amish singing is almost identical with that of the Old Colonists: it is purely melodic. without metre, led by a *Vorsänger* and, according to Jackson, most of the melodies are ornate variations of old European folk songs. Speculating on how the complex Amish tunes developed from the simple folk tunes, he writes: ". . . it is a common observation that groups

(Continued on page 47)

Un= ſer Herr= ſcher, un= ſer Kö=
herr= lich iſt dein groſ= ſer Na= nig,
me,
ſer al ler= höch= ſtes Gut!
il er Wun= der= tha= ten thut,
lich, nah' und auch von fer= ne,
der Erd' bis an die Ster= ne.

Unser Herrscher, unser Koenig

from Gesang-Buch . . . geistreicher Lieder No. 696

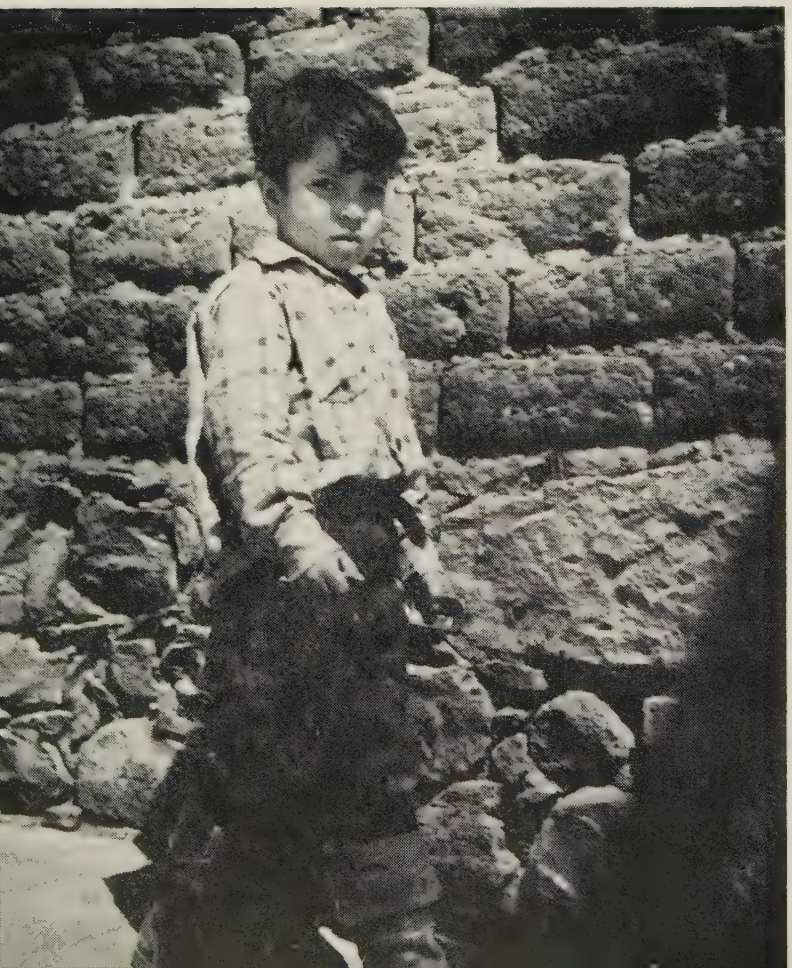
This *Gesang-Buch,* still being used by the Old Colony Mennonites in Mexico, was originally used by all Mennonites of Prussia, Russia, and Canada.

The upper staff represents the original *Choralbuch* melody while the Old Colony version is found on the lower staff. A comparison of the two will show that the first of these melodies lies imbedded in the second.

(Various species of notes do not represent metrical beats, but only approximate lengths. Question marks indicate occasional lack of agreement between chorale and Old Colony variation).

Mennonite Life Goes to Mexico

Photography by Ken Hiebert

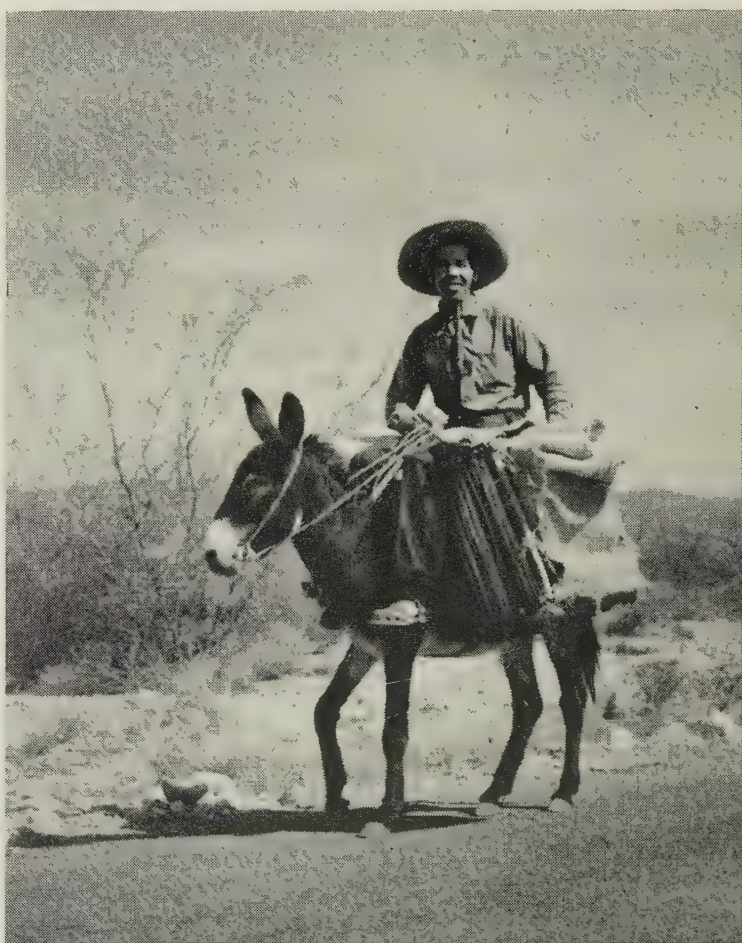


It is early in June. We are crossing the border at El Paso to visit the Old Colony Mennonite settlement at Cuauhtemoc some seventy-five miles from the city of Chihuahua, the capital of the province. For some time on our trip the Latin-American atmosphere has been discernible but now it prevails. Large herds of sheep and goats are grazing on barren pastures. Oxen take long siestas in the shade of the tree while the water boy is who knows where. The lord of the house going to town on his burro is not troubled with the problem of buying his wife a Bendix for she is patiently taking care of the laundry at the near-by stream. The burro carries the plow to the field while the horses walk along unencumbered to take up their chore when they arrive at the field—division of labor. Small fry still grow up to be real cowboys. This is the land that the Old Colony Mennonites chose as their new home when they left Canada in 1922.

Mennonite Life besucht Mexiko

Foto Ken Hiebert

Es ist anfangs Juni. Bei El Paso fahren wir über die Grenze. Unser Ziel ist die Altkolonier Ansiedlung bei Cuauhtemoc. Die lateinische Kultur ist schon längere Zeit auffallend gewesen, aber jetzt wird sie vorherrschend. Auf dürren Weiden suchen sich Schafe und Ziegen ihr Futter und am Wege im Schatten halten Ochsen ihre Siesta. Der Herr des Hauses reitet noch vergnügt auf dem Esel zur Stadt, ohne von seiner Frau, die am Flusse ihre Wäsche wäscht, mit der Bitte um eine elektrische Waschmaschine belästigt zu werden. Der Esel schleppt den Pflug aufs Feld, aber das Pflügen besorgen die Pferde. Jeder Junge ist hier noch ein echter Cowboy. Das ist die Umgebung in der sich die Mennoniten Mexikos befinden, seit sie 1922 Canada verließen.



It is Sunday morning. As we approach the Gnadenfeld church we notice that the village streets are empty and the church yard filled with buggies. A baptismal service is in progress. The elder of the settlement, Isaac Dyck, is performing the baptism in accordance with old traditions.

Strangers and Pilgrims on Earth

It all began on the steppes of the Ukraine. Here along the Dnieper River, Mennonites from the Vistula River had settled at the close of the eighteenth century on land inhabited by nomads. After a sojourn of a century a group left to settle on the prairies along the Red River in Manitoba where they encountered few human beings save an occasional Indian or Frenchman. A half century later another generation continued the pilgrimage to the plateaus of Chihuahua in Mexico.

Since the time of Catherine the Great the group had enjoyed certain privileges in Russia in turn for which they were enjoined to make fruitful the steppes. When this had been accomplished and they felt themselves becoming a part of the Russian environment, they

In the afternoon we are attending another baptismal service in the church at Krongsgart. On the picture we see a minister entering the church, the interior of the Gnadenfeld church, and some women in their Sunday attire rushing home to get their Sunday dinner on the table.

Es ist Sonntagmorgen. Wir fahren nach Gnadenfeld. Die Dorfstraße ist leer und der Kirchhof ist voller Wagen. ir nähern uns der Kirche und finden, daß ein Taufgottesdienst stattfindet. Aeltester Isaak Dyck predigt und vollzieht die feierliche Handlung nach alter Tradition.

Gaeste und Fremdlinge auf Erden

Auf der einsamen Steppe der Ukraine nahm es seinen nfang. Hier am Dnjepr hatten Mennoniten von der Weichsel sich im achzehnten Jahrhundert in der Nachbarschaft von Nomaden niedergelassen. Nach einem Jahrhundert brach eine Gruppe auf, um sich am Red River n Manitoba anzusiedeln. Nur gelegentlich trafen sie ier auf der Prairie einen Indianer oder Franzosen. ach einem halben Jahrhundert setzte man die Wanderung nach dem Plateau von Chihuahua in Mexiko fort.

Seit den Tagen Katharinas der Großen hatte man sich in Rußland gewisser Privilegien erfreut, wofür man die Steppen fruchtbar machen sollte. Als dieses vollbracht worden war, hatte ein Teil der Mennoniten das Gefühl als würden sie nun bald in dem großen russischen Land und Volk untergehen und dabei ihre Eigen-

Am Nachmittag besuchen wir ein weiteres Taufffest in der Kirche zu Kronsgart. Hier beobachten wir die feierliche andlung aus nächster Nähe. Auf diesen Bildern sehen wir einen Prediger, das Innere der Kirche, und Frauen beim Verlassen der Kirche in ihrem Sonntagsstatt.

During the week we visit and observe the Old Colony Mennonites in their daily life making their purchases in town and at their work and in their homes in the various villages. In the hospitable home Gerhard Rempel, we find everything as at grandmothers including the high bed and surplus bedding.

Während der Woche besuchen und beobachten wir die Altkolonier in ihrem täglichen Leben im Geschäft in der Stadt, bei der Arbeit auf dem Land und im Heim. Im gastfreien Heim von Gerhard Rempel, Blumenort, finden wir noch alles so wie es „bei Großmutter war"—sogar das hohe Bett, die alte Truhe und Wanduhr.

deemed it necessary to continue their journey in search of a country in which they could perpetuate their own way of life without interference in matters of language, beliefs, and practices. When the prairies of Manitoba were occupied and cultivated and the world began to close in on them threatening to crush their way of life, they again, like Abraham of old, removed their tents to settle in a land where they could live unto God as "strangers and pilgrims on earth" (Hebrews 13:11). And thus they fulfill the injunction "to till the ground" and to "be fruitful, and multiply and replenish the earth and subdue it" (Genesis 1:28, 3:23).

art verlieren. Und so begaben sich viele nach Manitoba, um dort ungestört ihres Glaubens leben zu können. Als nun auch die Prairie Manitobas bevölkert und fruchtbar gemacht worden war, erhielten wieder manche das beklemmende Gefühl als würde die auf sie hereinbrechende Welt sie wie eine Lawine erdrücken.

Wie Abraham einst brachen sie wieder ihre Zelte ab, um als „Gäste und Fremdlinge auf Erden" in einem entlegenen Lande Gott leben und dienen zu können (Hebr. 11,13). Und so erfüllen sie heute noch das Gebot: „Seid fruchtbar und mehrt euch, füllet die Erde und macht sie euch untertan . . ." (1. Mos. 1,28).

Some of brothers and sisters of Gerhard Rempel (above) still remember the days when Blumenort, Manitoba was founded (below). In the early twenties when some left for Mexico to found a new Blumenort there, the village streets were heavily shaded. Some Rempels remained in Manitoba and Saskatchewan.

Die älteren Geschwister von Gerhard Rempel (oben) entsinnen sich noch der Zeit als Blumenort, Manitoba, angesiedelt wurde (unten). Als einige es verliessen um in Mexiko ein neues Blumenort anzufangen, standen die Häuser und die Dorfstraße im Schatten hoher Bäume. Einige der Rempels wohnen noch in Canada.

At Ojo de lad Yegua we stop at the ranch house of Jacob A. Enns (top, opposite page). He tells us how he printed the Bible on a small hand press where he also printed a beautifully bound *Gesangbuch*, a catechism and an ABC book. A dentist, Enns also operates a store and a saw mill with his sons.

In Ojo de lad Yegua übernachtigen wir bei Jakob A. Enns. Enns bearbeitet mit seinen Söhnen ein großes Gut, hat ein Sägewerk, und ein Geschäft, ist Zahnarzt und hat in seiner kleinen Druckerei die Bibel, das Gesangbuch, den Katechismus und den weiteren Bedarf von Büchern für die Alt kolonier gedruckt.

(Top). The Jacob A. Enns ranch was built by an American and purchased by Enns when the Ojo de lad Yegua daughter colony was established. (Bottom). A well kept garden in the village of Kronsgart. Irrigation is necessary to produce satisfactory growing results. Large fields are seldom irrigated.

Das Wohnhaus von Jakob A. Enns (oben) wurde von einem Amerikaner erbaut. Es ist eines der wenigen in denen man Elektrizität findet. Auf unserer Fahrt fanden wir manche Gärten wie dieser (unten), aber nur wenn sie bewässert werden. Zur Bewässerung der Felder isst man noch nicht gekommen.

Everywhere we find the schools in operation. We visit the schools and hear the children recite their lessons. From the teachers we learn that they receive no special training and only a meager salary. Like their churches, homes, barns, and fences, the schools are built of adobe, common building material in Mexico.

Ueberall finden wir die Kinder in den Schulen. Willig finden wir Einlaß. Der Lehrer richtet an jedes Kind eine Frage aus dem Katechismus und prompt folgen die Antworten. Die Lehrer haben keine besondere Ausbildung für ihren Beruf und erhalten nur ein kleines Gehalt. Die Schulhäuser werden aus Erdziegeln erbaut.

There is no going to school for these boys beyond the seventh grade. Even in the lower grades hey are dismissed from school to help on the farm in the busy seasons. The boys showed a special interest in our car and the radio in it, neither of which are found in their streets, yards, or homes.

Nach dem ſiebenten Schuljahr gibt es keinen weiteren Unterricht mehr. Auch ſchon vorher bleiben die naben manchmal daheim, um auf dem Felde zu helfen. Dieſe drei Knaben intereſſierten ſich beſonders für das uto und das Radio darin. Die Erzeugniſſe moderner Technik ſind in den Dörfern eine ſeltene Erſcheinung.

On our way we inspect some cheese factories, among which the one belonging to Peters in Burwalde (above) is one of the best as a private enterprise. There are also cooperative cheese factories. We watch Jacob Enns, Blumenort, (below) at work. The art of making cheese was brought from Manitoba.

Auf dem Wege durch die Dörfer besuchen wir auch einige Käsereien, wovon die von Peters in Burwalde (oben) eine der besten ist. Es gibt auch kooperative Käsereien. Wir treffen Jakob Enns, Blumenort, (unten) gerade bei der Arbeit an. Die Kunst des Käsemachens haben die Mennoniten von Canada mitgebracht.

In various villages we also stop to take a look at carpenter shops and furniture factories, such as this ne of Johann Friesen at Blumenort. We find that by and large they continue to make furniture, tools, and ther equipment according to the traditional patterns with occasional deviations to suit the new environment.

In verſchiedenen Ortſchaften beſichtigen wir Tiſchlereien und Möbelfabriken, ſo wie die von Johann Frieſen i Blumenort. Im allgemeinen finden wir, daß man die traditionellen Möbelſtücke und Geräte herſtellt. Hin und her merkt man eine kleine Abweichung oder Anpaſſung an die neuen Verhältniſſe, in Mexiko.

In Cuauhtemoc we meet many Old Colony Mennonites in the large and manifold enterprise of David Redekop and Sons (above). In the yard of the Redekops they unhitch their horses, put them into the stables provided for that purpose, and chat with their relatives and friends before persuing their business.

In der Stadt Cuauhtemoc treffen wir viele der Altkolonier in dem großen Geschäft von Redekop und Söhne. In den Ställen der Redekops läßt man die Pferde, plaudert noch etwas mit Freunden und geht dann die Geschäfte zu erledigen. David Redekop kam bettelarm von Rußland und hat jetzt ein blühendes Geschäft.

Among the Old Colony people the women especially cling to the accustomed traditional modes of dress and attitudes upon life. Although most women have from ten to twelve children they not only take care of their family and home work but also work in the yards and fields. Taken at the Redekops.

Besonders unter den Frauen finden wir ein Festhalten an den überlieferten Sitten und Gebräuchen in Kleidung und Haltung. Obschon die Familien oft aus zehn bis zwölf und mehr Kindern bestehen, sieht man die Frau oft auf dem Hof und auf dem Lande bei der Arbeit. Aufnahme im Hof von Redekop und Söhne.

Such small shops as that of Abraham Friesen, Hamburg, (above) can be found in the villages, but most of the business transactions take place in Cuauhtemoc. Especially popular is the Redekop store as the pile of butter and cured hams indicate (below). Penniless, Redekop came to Mexico from Russia in 1930.

Geschäfte, wie das von Abraham Friesen, Hamburg (oben), findet man hin und her in den Dörfern, aber die meisten Geschäfte macht man doch in Cuauhtemoc — und hier wieder besonders bei Redekop, wie dieses durch den Haufen von Butter und durch die vielen Schinken (unten) veranschaulicht wird.

The income from their produce is usually left in the Redekop store when the women select and purchase their household needs and the men purchase their tools. We notice how carefully the women check the pattern and quality of the goods presented to them on the counter by salesgirls of the Redekop store.

Die Einnahmen für Schinken, Butter, Eier usw. werden dann auch wieder leicht in demselben Geschäft gelassen, wenn die Frauen sich ihren Kattun und die Männer ihre Maschinen und Geräte gekauft haben. Hier prüfen die Altkolonier Frauen die ihnen von den Verkäuferinnen des Redekop Geschäfts vorgelegten Waren.

We find that John E. Enns of Rosenthal is a very popular physician among both Mennonites and Mexicans. He owns and operates one of the three drug stores found in the villages (above). One of the factories in the villages (below) produces almost any machine part needed on the farm; even pumps are cast.

Wir besuchen den Arzt Johann Enns auf seiner Farm und in seiner Apotheke (oben) und finden in ihm einen ausgezeichneten Menschenkenner, der ohne viel Bildung viel Gutes tut. Sogar Fabriken finden wir in den Dörfern (unten), in denen man Kessel, Pumpen und verschiedene Teile von Maschinen herstellt.

In addition to the Mennonite "doctors," dentists, midwives and bonesetters, there is a well-staffed municipal hospital in Cuauhtemoc, partly serviced by the MCC (above) and the Church of God in Christ Mennonite Hospital in Santa Clara. The Old Colony Mennonites do not yet make full use of these facilities.

Außer der Hilfe durch die einheimischen Knochenärzte, Hebammen und Zahnärzte haben die Dörfer auch n dem Krankenhaus in Cuauhtemoc (oben), an dem auch das MCC beteiligt ist, wie auch zu dem Kranken= aus der Gemeinde Gottes in Christo, in Santa Clara Zutritt. Man macht hiervon noch nicht viel Gebrauch.

North of the original Cuauhtemoc settlement we reach a daughter colony at Ojo de lad Yegua where landless young families are settling. At first they live in small huts (below) and clear the land: later they attempt to establish more permanent homes (above). Is it easier here than in the Chaco?

Nördlich von der ursprünglichen Cuauhtemoc Ansiedlung fahren wir durch neue Ansiedlungen junger Familien. Anfänglich wohnt man in Hütten (unten) um sich dann später, wenn man in der Lage ist, ein größeres Haus aus Erdziegeln zu bauen (oben). Ob das Leben in Paraguay viel ärmlicher sein könnte?

At Santa Clara we also visit several villages of the Sommerfelder and call on Peter Friesen (above). The Sommerfelder are somewhat more progressive than the Old Colony Mennonites. They are of the same group as those in the Menno Colony, Paraguay, where they have a much larger settlement.

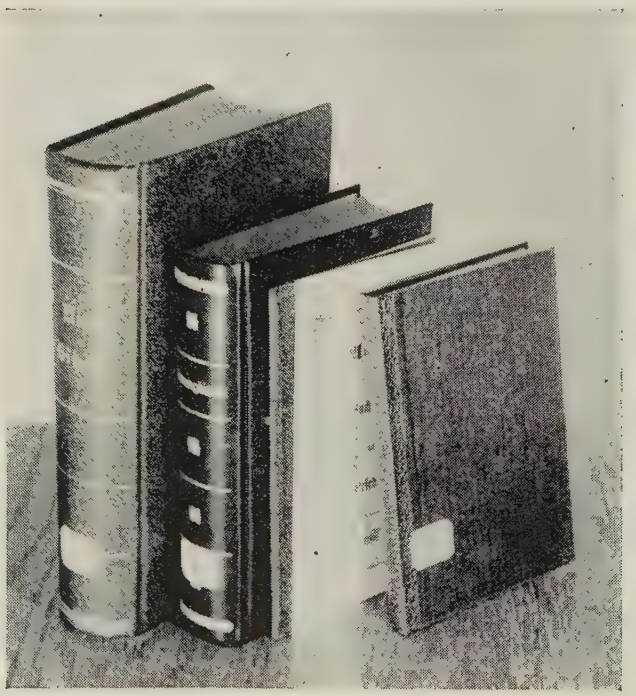
Bei Santa Clara besuchen wir die neue Ansiedlung der Sommerfelder, die hier mehrere Dörfer haben. Sie sind etwas fortschrittlicher als die Altkolonier, unterscheiden sich sonst aber wenig von ihnen. Dieses Haus gehört dem gastfreien Peter Friesen. In Paraguay sind die Sommerfelder viel zahlreicher vertreten.

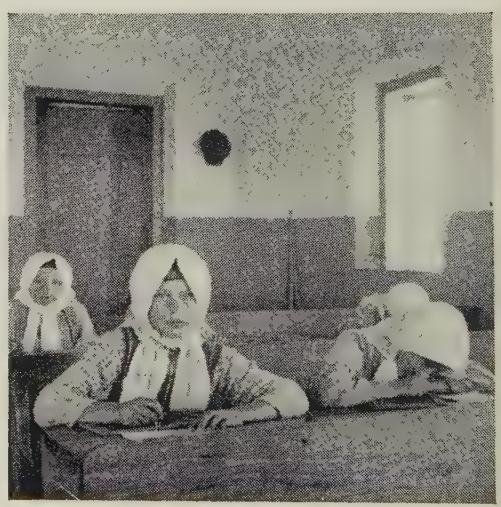
The Staff of Life—The Word of God

Das Brot des Lebens—das Wort Gottes

Strangers and Pilgrims on Earth

Gaeste und Fremdlinge auf Erden





For a Principle . . . (Own Schools)

Um ein Prinzip . . . (eigene Schulen)

lenish the Earth and Subdue it . . .

llet die Erde und macht sie euch untertan . . .

The Staff of Life—Wheat

Das Brot des Lebens—Weizen

. an Endless Journey (Russia, Canada, Mexico)

ne endlose Wanderung (Rußland, Canada, Mexiko)

THE TIMES IN WHICH I LIVED

BY N. E. BYERS

SOME of my friends have, in recent years, suggested that I write an autobiography, but it has never appealed to me that it was important that I should be remembered as an individual. If I have accomplished anything worth remembering record will be found in the institutions I have served and in the lives of the students I have taught. But now I have been requested to write some of the things I remember about the home, the church, and school life in the different communities and institutions in which I was trained and where I later served. I am writing not about myself but trying to make a small contribution to the history of the life and time in which I have lived and worked.

At Sterling, Illinois

This first article will include significant memories of twenty-five years of preparation in home, church, school, and college. I grew up in a rural community near Sterling, Illinois. My parents had come with quite a large group from Lancaster County, Pennsylvania, in the late sixties. They were Pennsylvania German and belonged to the "Old" Mennonites. The Mennonite church had been organized there in 1858. My memory goes back to the time when my grandfather, Abram Ebersole, was the minister. He had very little formal education. He read the German Bible and gave simple practical exhortations in the Pennsylvania German dialect.

The activity of the church consisted of a German service every other Sunday. There was no Sunday school, no catechetical instruction, no religious teaching in home or school. The forefathers of these people had come to America in the eighteenth century so that they might teach their children in accordance with their own belief, and now their children were not receiving any religious training whatever, except in the home.

In the days of Christopher Dock they had private schools with religious instruction in connection with other elementary subjects. When the state took over the education of all the children the schools were locally controlled and Mennonite communities continued their schools much as before. But when the state found it could not enforce taxation for religious instruction the subject was dropped from the public schools.

When our forefathers advocated separation of church and state they did not foresee that democracy would demand that the state take charge of education without religious instruction. But Mennonites, like many other denominations, did not fully undertake this responsibility. Pennsylvania churches being conservative were among the last to see the problem, and this lack of religious instruction was probably one of the factors that made them more conservative and formal in their religious life. As a result the church at Sterling, Illinois, was formal and lifeless. Very few young people joined the church before marriage. They entered into the general social life of the rural community and some were attracted by the gayer society of the nearby town of about eight thousand population.

Revival and Construction

The first outside help that came to this dying church was due to the work of John F. Funk who had established a Mennonite Publishing Company at Elkhart, Indiana. In the *Herald of Truth* he advocated a more spiritual life and promoted more active church work. He published a series of booklets for use in Sunday school. He visited the church in the interest of his publications and preached good sermons in the English language. While some objected to helping him pay his expenses to ride around on the railroad while they worked hard every day on the farm, others were awakened to the necessity of a more active church life.

My father died when I was eight months old, leaving my mother with the responsibility of making a home for her two little boys. She was a faithful member of the church and early formed the habit of regular attendance. We never wasted any time on Sunday morning considering whether we would go to church. While she had not learned any method of conducting family worship or of teaching religion she was much concerned about our religious life and wished very much that we could go to Sunday school. Being the pastor's daughter she obtained his consent to canvass the church members to see if they would favor starting a Sunday school. As a boy about nine years old I accompanied her as she visited the members in their homes. Some were interested but others were opposed to imitating "worldly" churches in starting such an innovation. I remember only two responses—a mother of a large family said that we didn't need a school—she could teach her children at home. The old deacon said yes, he thought it would be good to teach the Bible to the children but perhaps it would be better to start it in the schoolhouse.

As a result of this canvass a Sunday school was opened in the schoolhouse. It was held in the afternoon and was well attended. About a year later it was moved into the church and held after the church service. This was the first evidence of new life and activity in the church. They were now engaged in studying the Bible and teaching the children. Teachers and pupils were prepared for a forward movement in building a working and growing church, but they lacked leadership and needed outside

The Science Ridge Mennonite Church, Sterling, Illinois, the home church of N. E. Byers, author of this article.

Rev. A. C. Good, present pastor of the church who was ordained to the ministry in 1906

arouse and unite the church to take the next steps.

is help came in 1891 when J. S. Coffman, a young ian, then serving as assistant editor of the *Herald th* at the Mennonite Publishing Company, Elkhart, a, came to conduct a series of evangelistic meet- This was a new activity in the church at large as opposed by many of the leaders. In the ten preceding he had held meetings in a few churches reat success. At Sterling no evening meetings had een held and there were no lamps provided to light urch. I remember at the first metings several oil were placed on the pulpit and window sills and of the members held lighted candles so as to be o read the hymns.

ffman was then a young man forty-three years of He was a fine looking man—tall and straight, well d in a long clerical cut frock coat and a neat black is face was strong with piercing eyes and a friendly He was gentle and courteous in manner—met ers easily and took a personal interest in everyone et. His interests were aesthetic as well as spiritual loved music, enjoyed the beauties of nature, and expressed his feelings in short poems. The Chris- ife to him was rich and beautiful. In a denomina- hat emphasized discipline he won the members to stand and appreciate the ideals and standards up- by the church.

. S. Steiner, one of the able young men won to ork of the church by Coffman, said "Coffman's re- taste, pleasant appearance, winsome ways and kind sition enabled him to approach a delicate and un- ar theme in a manner which won the confidence espect of both church members and outsiders. He good man, full of faith and of the spirit and dared scuss the 'dress question,' 'prayer head covering,' cy,' 'non-resistance' in a way and manner to win earts and affection of the people to the Lord who ited them and to the church that struggled to prac- hem."

an evangelist Coffman preached scriptural truths orceful and appealing manner which convinced and moved people, but no attempt was made to stir any strong emotions, or to sway the group to a mass enthusiasm for Christ. The appeal was personal and when he asked for persons to arise and express their interest it was done in a quiet manner without any undue pressure.

As a result of the Coffman meetings some forty united with the church. Among them were many young people. It was at this time that I, as a high school pupil, was won to the church and at once became interested in the new activities that were inaugurated. Young people's meetings were soon held on Sunday evenings and district Sunday school conferences were held, and the new interests in missions and higher education were promoted.

Ever since, this has been an active and growing church. At the time of Coffman's coming the membership numbered about seventy-five, and after that the church not only held its own young people but attracted young people from Pennsylvania and Virginia. In 1906 when A. C. Good, the present pastor, was ordained there were 125 members, and under his leadership the church has developed into a thoroughly organized group with a full program of social, educational and religious activities, engaging old and young. The congregation now numbers 224. In sixty years a dying church was revived by an outstanding evangelist and developed by a long-term successful pastor.

Attending School

My school life began in a two-room rural school called the Science Ridge School. It was one of the better schools in a county that had a succession of good county school superintendents. At one time some of the older students wanted instruction in some high school subjects and thereafter it was called "Science Ridge" and the Mennonite church, located across the road, was called "Science Ridge Church." The district was so large that it was divided after my second year. I then attended the East Science Ridge School near my home. The Mennonites as well as others in the community desired to give their children a good common school education. We

had a graded state course of study and had experienced men teachers who did good work in spite of the fact that at times during the winter they had sixty pupils in the eight grades.

At the completion of the eighth grade we went to the county seat to take the "Central Examinations" under the county superintendent. I was among the few in our district that passed this examination, but not until I was sixteen years old. After the age of twelve I quit school in March at the end of each year when work on the farm began. During the last years of this period I managed a farm of 150 acres for my widowed mother. I have often thought that carrying this responsibility at an early age was a good training in executive ability, and I told my students some of the best lessons in teaching I learned by training calves to drink milk, and colts to do farm work.

No provision was made for high school education for rural pupils at that time. I was fortunate in living only three miles from Sterling which had a very good high school, but I was obliged to furnish my own transportation and pay tuition. At the time I was the only one in our church congregation that went to high school. I got my chance because a young uncle of mine was quite small and grandfather thought he was a hardly strong enough for farm work and so had better go to high school to prepare for school teaching. Another uncle followed his example and as I had for a time lived in grandfather's home with these boys I concluded I would like to do the same. My mother encouraged and helped me to complete the high school course.

It was while living with my uncles and going to rural school that I read my first thought-provoking book—Bellamy's *Looking Backward*. It was a criticism of our economic system and described a socialistic society, more ideal and Christian. I think it influenced me for the rest of my life to be more critical of the present order and more sympathetic to progressive ideas.

I graduated from high school at the age of twenty and was obliged to earn some money before going to college. I taught in a small rural school in which all eight grades were represented, and received a salary of $35 per month. As I had no training for teaching I taught as I remembered I had been taught in the elementary grades. The year's experience under these circumstancs did not influence me to take up teaching as my life work.

At Northwestern

The following year I entered Northwestern University and registered for a pre-medical course. One of my uncles being a physician no doubt influenced me in this choice. I had given some thought to being a medical missionary. While there was no interest in missions at that time in my church, my mother subscribed for the *Christian Herald* and the stories of mission work which it contained interested me very much. My choice of Northwestern was due to the fact that it was a denominational college nearest my home and one of my high school classmates was attending there.

While Northwestern was one of the strongest Methodist colleges I did not take a Bible course. Credit was not given for Bible instruction in colleges at that time. However, we had strong Y.M.C.A. and Student Volunteer organizations and these provided devotional Bible and mission study courses. I had the good fortune of serving as treasurer of the Y.M.C.A. one year. As a member of the executive committee which held weekly meetings I came into close contact with some of the strongest religious leaders among the students. One became a Methodist bishop in Africa and another had made a career of serving John R. Mott as private secretary.

During my sophomore year I taught my home rural school and kept up with my class at Northwestern by taking two quarters during the summers at the University of Chicago. This was a new institution which had opened a few years before with a faculty including some of the best scholars of that day, and was a very stimulating place. It gave me a strong interest in liberal arts scholarship. This was one factor in turning me from medicine to teaching as a career; another was the fact that in my teaching I had tutored one boy in high school subjects and enjoyed it very much; a third was what I observed about the practice of medicine, while living with my doctor-uncle during the summers. I concluded that medicine at that time was not at all an exact science and did not appeal to me as a life work. So I returned to Northwestern and completed the work for the B.S. degree, majoring in zoology.

While I turned away from medicine my interest in missions increased. During my college years at Evanston and Chicago the first "Old" Mennonite mission was opened in Chicago by M. S. Steiner and my uncle, D. S. D. Ebersole. I assisted as a Sunday school teacher. The work did not meet with the approval of some of the church leaders and was closed for a time. Later it was reopened by the official mission board of the church and I served as superintendent of the reorganized Sunday school. This station continues as The Mennonite Home Mission at 1907 Union Street.

Northwestern had a strong Student Volunteer organization and my roommate was president. Although I was not a member I was in close touch with its activities. I was a delegate to the Quadrennial Volunteer Convention held at Cleveland, Ohio. Here and at the Lake Geneva Wisconsin, student summer conferences which I attended two summers, we came under the influence of the movement which had for its slogan "The Evangelization of the World in this Generation." John R. Mott, Robert E. Speer, and Bishop McDowell were the inspiring leaders who won many of the finest students in the colleges to volunteer for foreign mission work.

I learned that the churches in general were depending quite largely for their foreign mission workers on college

nts, and came to the conviction that if the Men-s wanted to engage in foreign mission work they first need to provide Christian college education eir young people.

the time of my graduation the Mennonites were g for a principal for Elkhart Institute at Elkhart, na. Since I was the only Mennonite in this group vas a college graduate and had teaching experience considered as a candidate and the call came to me gh the president of the board, J. S. Coffman. So rophet who led me into the Christian life and the onite church now gave me the opportunity of start-n my career not as a missionary but as a teacher ssionaries.

arly in my career I read an editorial by Lyman tt in which he said that the best way of starting cessful career was to find out what God was doing at time and join the movement. I feel I was for-e in taking up the work of education for missions God was definitely at work in that field of His om. Thus at the age of twenty-five I was started y life work.

MUSIC OF OLD COLONY MENNONITES

(Continued from page 21)

more slowly. And when the group is uncontrolled by ument, director, or notation it drags still more . . . even worse—the human vocal apparatus doesn't able to hold to a given tone very long without let-down, breaking over into some sort of pitch varia-Hence the singer holding as best he can to any given while waiting till the group mind decides to sing *ext* tune-tone, tends to waver up and down . . . . wobbling-about (does not remain) the self relief e person . . . . (but) tends to become the relief of nany. The many tend to waver along similar lines. vocal vagaries become fixed, stylized, incorporated their "tunes," and a singing manner is born—or es."[2] If Jackson is right about the Amish tunes, it may be that the Old Colony tunes evolved from the chorales in the same way.

The more recent history of this music is more certain. As I have the story from Fehr and another *Vorsänger* in Campo 4, it seems that both the Old Colonists and the Bergthal group used this old, ornate style in the early days in Russia. Before coming to Canada, however, the Old Colonists dropped this style and adopted the simpler style of chorale singing, which, because it was available in notation, was called *Ziffern-Weise*. The *Ziffern-Weise* was introduced through the Franz *Choralbuch*. After the migration to Canada in 1875, the Old Colony elder, Johann Wiebe, fearing that singing of the *Ziffern-Weise* was too worldly, had his people return to the *alte Weise*. But at the same time the more progressive Bergthal group, led by Elder Gerhard Wiebe, droppel the *alte Weise* and switched to *Ziffern* style, which is still used by the Bergthaler and Sommerfelder.

It is curious that the conservative Old Colonists should have considered the highly embellished *alte Weise* more reverent than the simple melody of the *Ziffern*. Perhaps, when he had his people readopt the singing style that they had used so long in Russia, old Elder Wiebe was prompted by what seems to be the central idea in the Old Colonists' outlook on their own culture: that the *old* way is best.

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[1]Editor's Note: It is likely that the Mennonites of Russia and Prussia did not "create" these elaborate variations and embellishments but simply adopted them from the surrounding Protestant churches in Prussia. This theory should lead to a study of Protestant singing in general in the Prussian Mennonite communities during the eighteenth and nineteenth centuries. The Franz *Choralbuch* has also to be viewed as a part of this development. The Old Colony Mennonite creativity will very likely be confined mostly to the preservation of once commonly-used old forms and variations of singing and not so much to developing something new.

[2] "The Strange Music of the Old Order Amish," *The Musical Quarterly,* July, 1945, Vol. XXXI, No. 3, pp. 278-279, G. Schirmer, Inc., New York.

Books in Review

Through the Iron Curtain

ut of the Crocodil's Mouth, edited by William Nel-Washington, D. C.: Public Affairs Press, 1949. 116 Cartoons. $2.50.

hese cartoons about the United States taken from urrent issues of the Soviet humor magazine *Krokodil* rate probably better than any other information people behind the Iron Curtain "officially" think about America. The cartoons are excellently selected, translated and reproduced. If you want to know what the people behind the Iron Curtain see and read about Uncle Sam, here it is.

The Ideological Content of Soviet Literature by A. M. Egolin. Washington, D. C.: Public Affairs Press, 1948. 24 pp. $1.00

This is a translated lecture delivered in the Lecture Hall in Moscow in 1946 by Egolin, a member of the Academy of Sciences of USSR appraising Russian writers of the past and present in the light of Communist ideas with special reference to literature which appeared in Russia during the last war. It officially purges the current literature of all "foreign bourgeois" influences which infiltrated Russia during the time of its contact with the West in its war effort. Writers and their works condemned are named and the reasons for condemnation are given.

—Cornelius Krahn

Prussian Mennonites in Fiction

Eva Caskel, Marguerite Valmore, Roman. 331 S. Maria Honeit-Verlag, Hamburg.

Eine junge Französin wächst im Frankreich der Revolution von 1789 auf einem Bauernhof heran und heiratet den Hauptmann der napoleonischen Armee Gaston Valmore. Die Ehe ist nur von kurzer Dauer. Gaston zieht mit Napoleon nach Russland und fällt. Marguerite, die ihm nach einer gefährlichen Reise gefolgt ist, findet ihn als Toten in einer russischen Hütte wieder. Erschöpft von den Strapazen der Rückreise wird sie bei Danzig im Hause des mennonitischen Aeltesten David von Buiren gastlich aufgenommen—die Heimreise ist ihr durch die Kriegswirren versperrt. Sie geht schliesslich eine zweite Ehe mit David von Buiren ein, die jedoch, da sie Katholikin ist, nicht in Westpreussen geschlossen werden kann, sondern bei den Glaubensgenossen in Harlem (Holland) eingesegnet wird.

In der Ehe mit dem Aeltesten wächst sie trotz anfänglicher innerer Schwierigkeiten in die mennonitische Gemeinschaft hinein. Sie erlebt die Nöte der Belagerung der französischen Besatzung von Danzig durch die Russen, wie den Kampf um die Aufrechterhaltung des mennonitischen Grundsatzes der Wehrlosigkeit und schliesslich die Auswanderung von Mennoniten nach der Ukraine.

Das ist, kurz gesagt, der Inhalt eines Romans, der 1948 von Eva Caskel veröffentlicht wurde.

Es geschieht nicht oft, dass ein Nichtmennonit zur Feder greift und das mennonitische Milieu als Hintergrund für einen Roman wählt. Es gehört schon besondere Einfühlungsgabe dazu, und in der Tat hat sich die Verfasserin, die lange Zeit in Danzig lebte, sehr bemüht, in die Eigenart der westpreussischen Mennoniten einzudringen und durch Archivstudien in Danzig die besondere geschichtliche Entwicklung kennen zu lernen. So ist es ihr gelungen, viele Einzelzüge aus dem Alltag der Mennoniten treffend zu charakterisieren: das einfache Leben auf den Höfen, den guten Zusammenhalt in Not und Anfeindungen, die selbstlose Hilfeleistung und Gastfreundschaft für alle Bedrängten, das patriachalische Familienleben mit seinen Licht- und Schattenseiten.

Daneben sind nun aber doch bei Eva Caskels Buch Fehler unterlaufen, die nicht irgendeiner Absicht, sondern der Unkenntnis der Feinheiten unserer Geschichte zuzuschreiben sind.

Es ist geschichtlich nicht möglich, dass ein mennonitischer Aeltester eine französische Katholikin heiratet. Ebenfalls wissen wir, dass nach der Auswanderung nach Russland in der ersten Generation keine Mischehen mit russischen Frauen vorgekommen sind. Die Gemeindezucht äusserte sich auch nicht darin, dass die reuigen Sünder im Betsaal sich abgesondert auf das "Armesünderbänkchen" setzten, wie es die Eltern des Cornelius Dyck tun, der freiwillig Soldat geworden ist.

Was hat die Verfasserin mit dem Roman bezweckt? Aus dem oben angeführten wird deutlich geworden sein, dass es ihr ersichtlich nicht um einen geschichtlichen Roman geht. So offenkundig hier ein literarisches Denkmal gesetzt wird dem fleissigen, anständigen, gastfreien westpreussischen Mennoniten, so sehr steht ein anderes Anliegen im Hintergrund: Die schreckliche Not der letzten Jahre mit der Massenflucht aus dem Osten, die Trennung von Ehen und Zerstörung von Familien mit dem unvermeidlich folgenden Kinderelend, das erneute Sesshaftwerden in anderer Landschaft, das alles sind Erlebnisse, die noch zu frisch in der Erinnerung sind, als dass sie schon literarisch gestaltet werden könnten. So werden diese Lebensnöte zurückverlegt in eine abgeschlossene Vergangenheit, und welche Zeit könnte da geeigneter sein als die Napoleonische mit ihren Kriegswirren und der Massentragödie beim Feldung gegen Russland?

So findet der aufmerksame Leser auf Schritt und Tritt Parallelen zu seiner eigenen notvollen Gegenwart und sieht bestätigt, dass das Wurzelschlagen in neuer Umgebung damit beginnt, den Blick nach Vorwärts zu richten und Vergangenem nicht nachzutrauern. Viele der heute von ihrer Heimat Vertriebenen können das Selbstgespräch Marguerite Valmores unterschreiben: "Ich habe Jahrzehnte meines Lebens damit verbracht, der Zeit nachzuträumen, in der ich glücklich war. Und wenn ich jetzt Ruhe gefunden habe, so ist es, weil ich aufhörte, diese Frage zu stellen."

—Horst Quiring

Announcements

A complete and illustrated account of the Old Colony Mennonites will soon appear in book form under the title *Adventure in Conviction.* You will find announcements on the pages of forthcoming issues of *Mennonite Life.*

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Other Articles on Mennonites and Art

Other articles on Mennonites and art have appeared in the following issues of *Mennonite Life:* April, 1946 (music issue); July, 1948, (Menno Simons Portraits); July, 1949 (Mennonite artists and art); and many reproductions of art in various issues.

All these issues are still available at $0.50 a copy.

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